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THE CHALIF TEXT BOOK OF DANCING

BOOK I

BY THE SAME AUTHOR

THE CHALIF TEXT BOOK OF DANCING
Books II and III

MUSIC FOR EXERCISES IN DANCING
Supplementary to these volumes

MUSIC FOR EXERCISES IN GREEK DANCING

MUSIC FOR TOE AND ADVANCED EXERCISES

390 DANCES
Published Separately

A DESCRIPTION OF THE ABOVE WORKS
will be found in the back pages of this volume

Louis H. Chalif

793
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THE CHALIF TEXT BOOK OF DANCING

BOOK I

BY

LOUIS H. CHALIF, 1877-

Principal of the Chalif Normal School of Dancing, New York, N. Y.

The dance is a manifestation, thru an art, of beauty, intelligence, dignity and ethical purpose

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by
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FOREWORD

In Russia they have well proved the value of dancing, not only in their ballet, but for all men and women, as a means of bringing not happiness alone, but strength, ease and gracefulness, good carriage and good manners, expressiveness and individuality throughout a lengthened life. America and the other countries have in the last decade done much in realizing these benefits of the dance. They have accomplished this through the leading teachers of the day, who are masters of the craft, and by going beyond the ball-room, into the higher branches of the art. From a dancing which consisted of a mere gliding of the feet in a few different manners, they have gone on to an art in which every part of the body—head, shoulders, arms, torso, legs and feet—becomes the medium of expression and art. It is such dancing only that can pass on grace and fire to the ball-room, and bless a nation.

It can, we should say, if honestly and thoroughly taught, and this requires practice *exercises,* as much as does music. Concentration upon a few points at a time, studying or doing those over and over again, until successively each one is learned, this is the universal method of study in every well-organized science or art. That it

has not been so completely followed in dancing has been due, in part we believe, to the great lack of text books of classical dancing, in which the subject could be set forth, thoroughly organized. This is the *raison d'être,* and let us hope the justification of the present volume, which describes the elemental positions and exercises of classical dancing.

These elements represent the experience and selection of the world, and especially of the Russian national ballet schools, where this lore has been more treasured and perfected than elsewhere. We have made many changes in this material, to adapt it to new conditions. Let us hope that our nearly life-time's occupation with the art has enabled us to make the changes wisely, and even here and there to carry the art of Teaching Dancing to a higher point than it had there as yet reached.

We have hoped that this treatise can be useful to three sorts of people. The first, the teacher, may find in it exercises of great value for his own technique and his pupil's training; and if he belong to the numerous body who have studied in our school, he will have a reminder against forgetting any detail or arrangement of the exercises he has learned under us. The second class, the professional dancer, will find here most of those

exercises which are the chief means, and an indispensable means, for acquiring technique. And finally, the earnest student of the art who is unable to work under any of the good teachers, may find here, we hope, as much of the basis of dancing as can be taught by language.

In closing, we would express our great appreciation and thanks to Miss Elizabeth Gilfillan and Mr. S. Columb GilFillan, who zealously aided us to bring this work into the world. Now committing it to the friendly criticism of the profession, and to its work of creating more good dancers, we remain with devoted interest yours,

LOUIS H. CHALIF.

New York,
April 25, 1914.

NOTES ON FRENCH PRONUNCIATION AND GRAMMAR

The approximate pronunciation of the French names of the exercises has been indicated by English spelling, with the following special letters:

à is to be pronounced like a in "cat."

e (italic) is like e in "the boy."

N (small capital) stands for the French "nasal n," which can be produced by attempting to pronounce n without touching the tongue to the roof of the mouth.

The past participial form (in –é) of an exercise name is preferred to the infinitive (in –er) except where the foot is not raised from the floor. The two forms are pronounced alike, unless a following vowel cause the sounding of the final consonant.

Plurals are formed by adding s (= z if pronounced) to the participle or noun and all *adjectives* modifying this, but not a word already ending in s. Thus: 1 grand pas de Basque; 3 grands pas de Basque.

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THE CORRECT STANDING POSITION

OR "STATIONARY POSITION" OF DANCING

(See frontispiece.)

To stand well is an art in itself, and one whose importance cannot be overestimated. Only mentioning its great meaning to the health of the individual, we will say that from the point of view of a dancer a good standing position is more important than anything else—because it influences the lines of every attitude and arabesque taken. Furthermore, it gives beauty and elegance to the figure itself, and a feeling of inspiration to the dancer and sense of strength and power to the spectator. The chest used to be called the spiritual part of the body; certainly it is here that the dancer most expresses himself and speaks to his audience. In fact the postition of the chest often alone determines the success or failure of dances, of the dancer, and of the people everywhere.

It is consequently of very great importance that the teacher should first of all teach his pupil how to stand, and then insist upon a good standing position while doing the exercises.

Detailed Description

STAND erect, perpendicular, with the weight equally on both feet and sway forward until the

balls of the feet take most of the weight. The center of gravity thus becomes in the median plane and over the arches of the feet. The heels are together and the toes turned out at an angle of about 60°. The feet rest evenly on the floor, i. e., the weight does not rest on the outside or inside of the foot, but squarely on the sole.

THE CHEST is lifted. This draws the abdomen in and causes the shoulders to fall naturally backward and downward. The head is held erect with the chin drawn in. The whole effect may be obtained by trying to be as tall as possible. Take care not to settle down, as the hips will project backward and the chest fall.

THE ARMS hang naturally, with the elbows bent very slightly to leave open spaces at the waist, so that the lines of the figure may be seen. The hands rest lightly on the front of the thighs, relaxed, with the fingers curving naturally.

THE GRACEFUL WALK

To walk well is very important to a dancer, because doing so brings a graceful carriage, the implication of strength, and personality. An ungraceful walk is a great defect, for it destroys the air of perfected elegance which the dancer must throw about him. As a man walks, so will he dance. In the Russian Ballet School the child candidates for admission are chosen solely by their walk.

Defining the correct walk, the legs swing freely from the hips, the forward movement starting here, not in the knees. The legs are somewhat turned out from the hips, turning out the feet. When stepping the toes are sent out first, causing the leg to be well extended, i. e., the knee straight. A bent knee is in bad form and ugly. The toes are somewhat pointed down: this is really a natural movement, the toe falling downward if the foot is relaxed in raising. The feet are planted on the floor evenly, with neither heel nor toe preceding. It is considered unnatural to walk stepping on the toes first, while to walk pronouncedly on the heels is considered unhealthful. In walking on a ballroom floor it

is well to keep the toes on the floor all the time; this is a cultivated, i. e., acquired walk, which is considered very beautiful.

The knees should bend and straighten easily—stiff knees are as bad as those too much bent. The step should be no longer than the length of one foot. The feet are moved directly forward from the correct standing position, so that the paths followed by the heel centers are as close together as possible without colliding or bending around each other. ¶ The motion of the walk should be smooth and continuous.

The weight should be always on the balls of the feet. To bring this about, as it were, push forward and onward with chest leading, instead of settling back. The shoulders are relaxed and quiet and the arms falling down naturally at the sides; the head is erect, the chest elevated.

The entire body must be relaxed to be graceful.

SOME PRINCIPLES OF POSTURE

A very large part of dancing is founded upon the principles here outlined. These are based alike on the laws of artistic composition and on the positions which are natural and easy to the human body. This harmony, or identity of demand, of the beautiful and the practical is the great principle of the useful arts, among which dancing, from its wonderful practical values to health and mind may certainly be classed.

The first of these principles of grace is the Law of Opposition, which is in brief that we should *raise the arm opposite to the foot which is farther forward.* This is just as in walking, where the arms swing oppositely to the legs, to prevent the body from turning to right and left. The same habit may be noted in the natural walk of any four-footed animal, while in machinery the balancing of moving parts by opposition to each other is a principle seldom neglected. ¶ The purely artistic purpose of opposition is to make a contrast between the arms and the lower limbs, giving a diversity of lines to the figure, avoiding monotony. A more practical purpose is that these positions have the easiest equilibrium. ¶ The habit of taking these standard attitudes

is one which will pass on from dancing to improve unconsciously every posture taken in daily life, adding an undeniable charm.

There are, however, certain positions called "irregular" which do not follow this rule, but have the arm and leg forward on the same side, and yet are beautiful. They may be likened to the irregular verbs, which are correct though not according to the rule, or to those chords in music which do not contain the regular triad but yet are beautiful.

Rules similar to the above govern the inclination of the trunk and head. In the attitudes and arabesques in which it is easiest to retain the balance *the trunk bends toward the supporting leg:* the reverse is rather to be called irregular, and requires more skill of the performer. ¶ In all the standard (i. e. not characteristic) attitudes the trunk is thrown back somewhat when the weight is on the forward foot. One may make sure that this will be done by raising the chest. Unless trained to watch for this a dancer will lean toward a forward foot.

The head always *bends* in the same direction that the trunk is bent, but is often turned to *look* in

the opposite direction. When one arm is raised high the head is usually bent away from it, so as to give space between the head and arm; but it often looks toward this arm.

A very important rule for the dancer is that of No Broken Lines, i. e. no such bending of the knee, ankle, wrist or even finger as would constitute an angle in the sweep of the limb, which should be either straight or in a smooth (and usually large) curve. The curvature of the line may gradually increase, so that the finger tips are almost turned against the direction of the arms at the shoulder, but the increase of curvature should be gradual, with no *sudden* increase at a joint. In the most beautiful of all attitudes the rule of no broken lines is extended to almost the whole body, so that for instance the head, trunk and one leg form one continuing line, while the two arms and the shoulders form another.

Beyond the "regular" and "irregular" positions, but still within the field of legitimate dancing, because possessing beauty, are the so-called "characteristic" positions. These are chiefly of pantomimic nature, being used to interpret acts or emotions of our life. Since these actions or

thoughts are usually especially characteristic of one race or class, e. g., bravery of the barbarian, humor of the clown, hauling a rope of the sailor, these positions are especially liked and used by the different classes, and being associated with them in the classical dancer's mind, are called Characteristic.

PAR TERRE AND BALLON

Pron. Par tair, bàllawn.

All exercises may be classified into two groups or families, called Par Terre and Ballon. The Par Terre family, to which all the earlier exercises of this volume belong, includes all in which one or both feet remain on the floor, as in attitudes, slides, steps, elevations, bendings, ronds de jambe, etc. One purpose of all these exercises is dexterity and plasticity.

The Ballon family may be called the aërial part of technique: it includes leaps, hops from one or both feet, aërial arabesques, entrechats, tours en l'air, etc. One aim is always lightness on the feet, another, balance.

The Par Terre exercises should be studied before the student ever takes up the Ballon, as they are more gentle, and gradually build up the strength which is needed for the Ballon movements. And in every dancing lesson the Par Terre should be practiced first, to warm up the muscles. To do strenuous exercises before the muscles are limbered is tiring and dangerous. When the ballon exercises are finally begun they should alternate with Par Terre.

THE BAR

The bar is a horizontal pole about 33 inches above the floor and usually running parallel to the wall, a few inches distant from it. If a bar cannot be had, the back of a chair, a door-knob or other hand-hold may be substituted. But the firmer the support the more benefit can be derived from bar exercises.

The student usually stands sideways to the bar and grasps it with one hand. The exercises are practiced by the foot which is the farther from the bar, e. g., the L foot will work when the R hand holds the bar. But some exercises require that the bar be grasped by both hands.

The Aim

The five chief benefits of bar work are: accuracy, strength, correction of physical defects; turning out of the legs, and artistic finish.

ACCURACY of a high degree may be observed in the movements of the feet while the bar is held, because when the difficulty of keeping the balance is removed it is easy to place the feet in any

position: moreover there is usually only one foot working, so that the attention is further concentrated.

GREAT STRENGTH is developed by the bar exercises, because this centered energy, directed at but one part of the body, e. g., the legs or the toes, makes it possible to put much more force into the exercise.

PHYSICAL DEFECTS, such as pigeon toes, bowed knees, knock-knees, bent knees, fallen or weak arches, a tendency to stand or step on the outside or inside of the feet, stiffness in the joints, a sunken chest, drooping head, spinal curvature, etc., can be corrected.

TURNING OUT THE LEGS and doing exercises with them in this position is possible to a far greater extent with the bar than without. One result is greater freedom at the hip joint.

ARTISTIC FINISH is the result of having the legs and feet themselves shaped and turned out by exercises until they are remoulded into the form

that is believed to be the most beautiful. The term is also applied to the movements of the legs and feet, when trained to move in the directions which are most artistic.

Yet one should beware of spending at the bar too large a proportion of the time given to exercises. For this is all at the expense of learning balance, which is one of the greatest needs of the dancer. To make up for this, the same exercise practiced at the bar should afterwards be done without support.

THE COURTESY

It was the French who originated the courtesy, and it is the French courtesy which the author teaches and recommends and here describes.

The best MUSIC for practicing the courtesy is the Minuet from Don Juan, by Mozart.

The courtesy should always open and close a children's class, and should be practiced twice to each side.

The Aim

To impart dignity and nobleness of bearing, and good manners

To teach the expression of respect and appreciation

To give grace

To improve the balance and control.

Brief Description

When making a courtesy to the R side one should stand erect, step the R foot to side in Second Position (ct 1), draw the toe of the L foot through First to Fourth Position behind, at the same time bending both knees, and bending the trunk and head a little forward and down (cts 2, 3), trans-

fer the weight to the L foot, straighten R knee, come to the climax of the courtesy (the bend) (ct 4), slowly rise, with all the weight on the L foot, until an erect position is reached, with the R foot pointed forward (ct 5), and draw the R foot back to Third Position in front of the L foot (ct 6). This courtesy requires 2 measures of music. The hands hold the skirt, and are lifted sideways.

Detailed Description

On the preparatory step of the R foot to side before the courtesy hold the head very erect, but bend it a little to the L, lift the chin slightly and look squarely at the person to whom the courtesy is being made. Pause for an instant in this position. The next movement, of sliding the L toe through First Position and back is a continuous one, and is done in conjunction with the bending of the knees. The knees bend first, then the trunk and last the head, but the three movements are so blended together that they seem one continuous downward and backward motion of the whole body. The knees should separate when bending. The trunk stoops forward somewhat, but most of the bending is done by the knees and the head, the latter inclining considerably, with eyes cast down. Most of the expression of the courtesy is in the head.

When the climax of the courtesy is reached there is a short pause before the upward movement begins. The L knee is straightened first, then the trunk and last the head, but the three movements are again so closely blended that they seem like one. Finish the courtesy in an erect attitude as at the beginning and look at the person curtesied to. After the erect position is reached draw the L foot back to Third Position. Hold the skirt lightly with the thumb and first finger, the other fingers being curved and inconspicuous, turn the backs of the hands forward but not exaggeratedly, and raise the elbows and bend them slightly to give the appearance of airy lightness. On the preparatory step of the courtesy, the skirt being held, the arms are lifted to the side to about 25°, and remain in this position until the courtesy is finished.

The Courtesy may be made either to R or L.

The Deep Courtesy

This is like the courtesy just described, except that the L foot slides farther back and the knees bend very deeply. In the deepest courtesy used the L knee is within an inch of the floor (it is not correct actually to kneel), just behind the

R heel. The climax, when both knees are bent as much as possible, is on count 4.

Common Mistakes

Bending one knee only, e. g., the L knee when the courtesy is to the R—Bending forward too far at the waist, causing the hips to project backwards—Failing to bow the head—Omitting the preparatory step—Neglecting the erect position which should be taken before this—Finishing with the weight on the forward foot—Finishing in an open position, i. e., having omitted to draw the forward foot back to a closed position—Failing to stand erect at the end of the courtesy.

The Bow

Having the feet in First or Third Position, step the R foot to side in Second, pointing the toe first, then step on the entire foot, stand very erect and look at the person to whom the bow is to be made (cts 1, 2), bring the heels together in First Position and start to bend the head and upper part of the trunk forward (ct 3), scarcely bending at all at the waist. Reach the climax of the bow on count 4, then raise the head and chest slowly and look again at the person bowed to (cts 5, 6). The arms hang down, the hands resting lightly against the thighs. It is incorrect to have them dangle loose.

THE FIVE STANDARD POSITIONS

Or Attitudes

It is important that the five standard positions be thoroughly familiar to the student, for they are the basis of the theory of dancing. They are essentially a study of good pose and clear design; and with due attention bring great accomplishment. They cannot be practiced too often; every lesson should begin with them. They are gone through one after the other, beginning with the First Position, then Second, Third, etc., making a chain of attitudes. Music should accompany the practice of Positions.

A great principle illustrated by some of the Positions is the Principle of Opposition.

Positions are either "closed" or "open," i. e., the feet may be together or apart. They are also either "straight" or "crossed," the First and Second Positions being straight, and the others crossed. Positions are "stride" when the feet support the weight about equally.

The Aim

Practice in the Five Positions is for the following results:

To learn to take accurately in each detail, easily and habitually these positions, which are the very foundation of all dances.

To acquire elegance of carriage, gracefulness of attitude. (Only beware of including also affectation.)

To learn the laws of Opposition and the harmony of the whole body.

FIRST POSITION

THE FIRST POSITION

A Straight Closed Position.

THE THOUGHT which this position carries to our minds is *attention.*

PREPARATION: Take the correct standing position. This preparation should never be omitted.

Brief Description

The feet remain as in the correct standing position, or else are opened to 90° or more. Raise the arms forward slowly until they outline an oval plane in front of the chest. The plane slants downward slightly from the shoulders.

Detailed Description

The movement of raising the arms should be from the shoulders, not from the elbows; but care should be taken that the shoulders themselves are not raised. Nor should the chest be allowed to sink or the arms stretch forward, moving the shoulder blades. These should have no perceptible motion.

THE FOREARMS rotate gradually as the arms are lifted until, when the position is finished, the

palms are turned toward the chest, the finger-tips being about 2 inches apart.

Take care that the arms are entirely in one plane: combatting the tendency of the elbows to droop, for this would diminish the open space under the arms which is necessary for "atmosphere," and complicate the curve. This should approximate an ellipse, as smooth, i. e., with as little appearance of angles as possible, in a flat plane slanting downwards from the shoulders, the ellipse being longer than wide.

THE FINGERS are relaxed and curved (the index finger not so much), in order to make the hands look small, and the inside of the hand is rounded as if for holding a ball. The thumb is not bent in, but droops toward the first finger, so as not to project at all and interrupt the straight line of the arm.

The trunk and head are erect and facing straight forward.

Common Mistakes

Raising the arms from the elbows. Holding the hands too near the chest, and in conse-

quence—Prominent elbows, the arms being too much bent—Raising the arms higher or lower than the chest line—Inclining the trunk to one side—Broken lines caused by having the elbows lower than the plane of the ellipse—Stiff arms—Straight fingers—Prominent thumbs—One or both shoulders elevated—A sunken chest—Head bent to right or left—Body inclined from the vertical—Toes not turned out—Heels not close together.

THE SECOND POSITION

A Straight Open Position.

The essential meaning is strength.

The position has two forms. The standard one, illustrated, has one foot pointed while the other, flat, supports the weight. The less used *stride* position has both feet flat on the floor.

Brief Description

From First Position slide the R foot out to side as far as it will go easily and still afford a comfortable standing position without bending the L knee and without moving the L foot. Open the arms out to the sides, keeping them at the same level as in First Position.

Detailed Description

Point the R foot directly to the side, in line with the L heel, with the R heel turned forward and the heel and arch elevated, point the toes down, and rest on the four little toes, without taking any appreciable part of the weight on this foot—the center of gravity is over the arch of the L foot. Both knees are straight.

SECOND POSITION

THE ARMS are extended sideways, a little in front of the plane of the shoulders, for the purpose of concealing their length by foreshortening them. The longer the dancer's arms are the farther forward he should hold them. Nor should this prevent the chest being raised just as high as if the arms were farther back. ¶ The arms are not stretched—the elbows are slightly bent. They slope down from the shoulder to the level of the middle of the chest. Take care that each arm be entirely in one plane, just as in the First Position it is necessary to have them both in one plane. These planes should all be sides of a low pyramid, requiring that the elbows be somewhat raised above the position they would naturally take.

THE HANDS are palm forward and partly closed, as in First Position. Both arms and hands are relaxed.

The trunk and head are erect and facing straight forward.

The same order is followed in the Second Position with the L foot.

Common Mistakes

Foot pointed too far—Body inclined to one side—One knee bent—The foot the body rests on pointed forward instead of being turned out—The foot which is pointed in Second position resting on the big toe or being pointed too much in front or back—The heel and arch of the pointed foot not being elevated—The arms stretched and too far back—Elbows too low—Thumbs prominent—Fingers spread out.

THIRD POSITION

THE THIRD POSITION

A Closed Crossed Position.

This position symbolizes *modesty.*

The description is for "the R foot in Third Position," i. e., the R foot in front.

Brief Description

From Second Position bring the R heel to the hollow of the L arch, making a right angle, and stand with both feet flat on the floor. Move the L arm through First Position and then up until it makes a half-circle over and in front of the head. The R arm remains in Second Position. The L arm is up to accord with the Rules of Opposition.

Detailed Description

Both toes are turned out and the weight is on the balls of the feet. Both knees are straight. Before moving the L arm turn the palm down. Swing the arm from the shoulder, not the elbow, when moving it forward and overhead, but be careful not to raise the shoulder, which should keep its natural position, down and back. . . . The hand turns gradually as the arm moves until, with the completion of the Position the palm is turned toward the face. The elbow

should be lifted as always to avoid a broken line in the arm and to provide that open space beneath which is so necessary for giving freedom, or "atmosphere," or the zephyr-like quality. If the individual's arms are long hold the L arm farther forward, if short, more overhead. ¶ The hands and arms are relaxed as always, the fingers curved and the hands rounded as described in the First Position.

The shoulders face forward, but since one foot is behind, the trunk is twisted slightly to make this possible. The trunk is also bent very slightly to the R. The chest is raised. The head is turned a little to the L to look into the L palm, and is bent back a little and to the R. The same order is followed for the Third Position with L foot, only interchanging R and L.

Common Mistakes

The R foot not at center of L foot—Knees bent—Prominent elbow caused by bending L arm too much—"Long" L arm caused by holding it too high up—L shoulder raised, giving the appearance of stretching the arm—R arm too low—Body bent too much to one side—Sunken chest—Head bent to L side instead of R side.

FOURTH POSITION

THE FOURTH POSITION

An Open Crossed Position.

The signification is *dignity, authority, command.*

As in Second Position, there are two forms: the standard with one foot pointed and the variant with both feet flat on the floor.

Brief Description

From Third Position slide R foot directly forward as far as it will go easily without bending the L knee: the position must be a comfortable one. The L foot takes all the weight. ¶ The L arm remains in a half circle over and in front of the head and the R arm moves to First Position.

Detailed Description

The center of gravity is over the arch of the L foot. The toe of the R foot is pointed straight forward in a line with the heel of the L foot: the toes of both feet are turned out. The R foot rests on the four little toes, the heel and arch elevated and the heel turned forward.

The Palm of the R hand should be turned down before moving it to First Position, and

then while moving it should be turned gradually until the palm is inward when the position is finished. The arm should be moved from the shoulder, but do not move the shoulder forward. Keep the R elbow raised to give atmosphere. Neither arm must pass the center line of the body. The two hands and the toe of the R foot are in one vertical line.

The trunk remains bent very slightly to the R side and erect but not thrown back, and contains the slight twist of Third Position. The chest is lifted.

The face is turned toward the palm of the L hand and the head is bent somewhat backward and to the R, just as in Third Position. Similarly, with R and L exchanged, for Fourth Position with L foot.

Common Mistakes

R foot pointed diag. forward instead of straight forward—Toes not turned out, especially the R toe — L knee bent — R arm too close to the chest — Elbows not raised — Thorax thrown back and abdomen forward as the R foot is extended forward — Body bent too much to the R—Head turned the wrong way.

FIFTH POSITION

THE FIFTH POSITION

Closed and Crossed.

A cultivated artistic position.

The description is for "the R foot in Fifth Position." R and L are interchanged for "the L foot in Fifth Position."

Brief Description

From Fourth Position draw the R foot back until its heel touches the toe of the L foot, and stand with both feet flat on the floor. Raise the R arm straight up until it is in the same position as the L arm, so that the two arms make a circle over and in front of the head. The finger-tips are about 2 inches apart.

Detailed Description

The center of gravity is over the arch of the L foot. Turn the toes of the R foot still farther out when bringing it back to L foot. Both knees should be straight. The elbows are pressed back somewhat for the sake of flowing line, being, with the wrists, bent just enough to make a smooth ring, almost circular and almost in one plane. Long arms should be held farther in front of the head and short arms higher over-

head. As seen from the front the arms should frame the face, leaving about the same space above the head as at the sides of it. The palms of both hands are turned in toward the face and rounded, the fingers being relaxed and curved.

THE SHOULDERS, which must remain down and back, face forward, and in so doing cause a slight twist of the torso, due to the fact that one foot is behind. The trunk is also bent a very little to the R. The chest is very much elevated by the raising of both arms.

THE HEAD is bent to the R side, so that the face looks into the L palm. The pose of the head is the same as in the Third and Fourth Positions.

Common Mistakes

Bent knees—Toes not well turned out—Palms not turned in enough—Elbows angular, from being too much bent—Elbows too low, giving an angular effect—Sunken chest—Abdomen forward instead of in—Head turned, or bent to the wrong side, or bent forward—Body thrown too much back, or bent too much to one side.

FINISHING THE CHAIN

Of the Five Positions

Brief Description

Take Second Position with L foot and lower both arms to Second Position; then bring the L foot to First Position and arms down to the Stationary Position.

Detailed Description

Slide the L foot out to L side to Second Position, keeping the toes on the floor and without bending either knee. Open both arms out to side to Second Position, having them take the straightest path through the air. The backs of the hands lead. The opening movement begins at the shoulders and then extends to the elbows and wrists.

Bring the L foot up to the R foot in First Position (or to the Stationary Position of 60°). Turn the palms of the hands down and allow the arms to fall slowly down to the Stationary Position.

The five positions with the left foot

Repeat the Five Positions, interchanging Right and Left for all parts of the body.

OTHER POSITIONS OF THE FEET

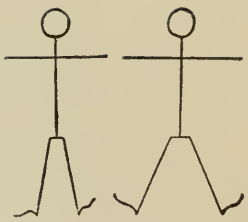
Than the Five Standard Ones

Intermediate Positions of the feet are between the Second and Fourth Positions, either in front or behind, i. e., diagonally forward or back.

Prolonged Positions are those in which the knee of the leg carrying the weight is bent, so that the moving foot may be extended farther. It is obvious that only the open positions are prolonged.

Reversed Positions are those in which the toes are turned in and the heels out; they are used in some eccentric and characteristic dances. All of the Five Standard Positions can be reversed.

Bended Positions have one or both knees bent. These usually occur in motion rather than repose, e. g., a bend of the knees in Fifth Position preparatory to a jump from both feet. Extreme bended positions occur in Plier and the Russian dances.

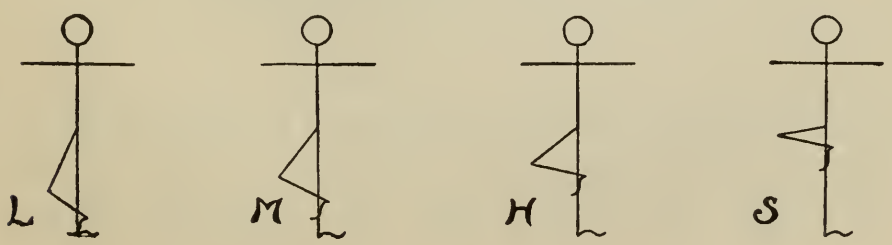


HEEL POSITIONS are those in which one or both feet rest on the heels with the toes lifted from the floor.

MIXED HEEL AND TOE POSITIONS are those in which one foot is on the toe and the other on the heel: they are used in eccentric and characteristic dances.

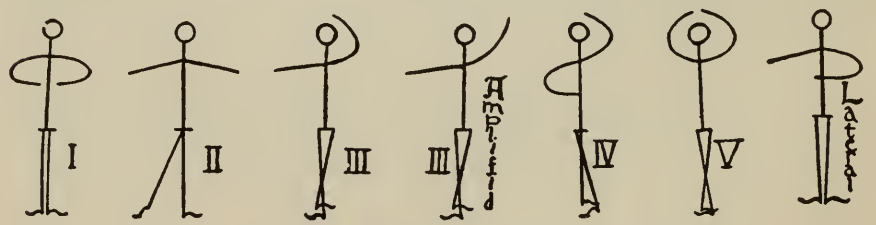
FLOWING POSITIONS are those in which one foot is lifted from the floor. The knee of the lifted leg may be bent sharply, slightly or not at all. Flowing Positions may be either open or closed. Open Flowing Positions are those in which one foot is lifted from the floor and the legs do not touch each other. The free foot may be lifted to any height as far as 90°.

CLOSED FLOWING POSITIONS are those in which the lifted foot rests against the other leg, either before, behind or at the side of it. There are



four heights—Low, in which the free foot is at the ankle (diag. 1)—Medium, at the calf (2)—High, at the knee (3)—and Superhigh, at the middle of the thigh (4).

Ballet Positions are like the Five Standard Positions with exception that the toes are turned out so that the feet are parallel with the dancer's shoulders. That these positions are unnatural we personally agree. But at the same time we approve them in the classical ballet, for extreme cultivation is appropriate here, and it is well for the dancer to show himself a virtuoso. Moreover, the practice using the Ballet Positions is valuable for obtaining freedom and ease in other movements.



BALLET POSITIONS

Attitude and Arabesque Any position in which both feet touch the floor, the weight being either on both feet or on one with the toes of the other foot pointed on the

floor, is called an attitude. Any position in which one foot is lifted and the other on the floor is called an arabesque, while one in which both feet are clear of the floor is called an aërial arabesque or arabesque en l'air.

ARM POSITIONS not Standard, e. g., Amplified and Lateral, are described in Book II.

SOLE POSITIONS (inc. all Stride) are those in which both feet rest flat on the floor.

BALL POSITIONS have the heels lifted and the weight resting on the balls of the feet and the toes. The common phrase is "on the toes."

POINT POSITIONS, or Toe Positions, are those in which the supporting foot or feet are on the toe tips. A foot is said to be in Point Position when it is perpendicular, with the tip on the floor.

June 25.

ÉLEVER

Pron. ayl'vay. It is customary to use the infinitive form in the name of this and a few other exercises.

Par terre family.

Rising on the Toes

The exercise is practiced in all five Positions. It should be taught together with arm movements (unless the class be for ballroom dancing only), for it is a waste of time to exercise the feet alone when the arms might be trained at the same time. ¶ The pupils should rise on the toes eight or four times in each Position, and usually go through but two or three Positions at a time, as it is wise to avoid fatigue.

The Music for Élever is in waltz time.

The Aim

To strengthen the toes, arches and ankles, and to induce springiness in the feet.

To develop balance.

To eliminate jerkiness and stiffness in dancing and walking.

To teach expression, Élever with arm movements being one of the first exercises for this purpose.

General Rules

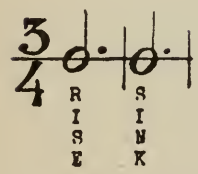
Rise straight up on the toes. Sway straight forward with the weight evenly on all the toes, not allowing the feet to turn over to one side or the other. Full pressure from all the toes is necessary for the balance. Try to turn the feet out and to bring the heels forward while rising. Keep the knees absolutely straight.

Move the arms very slowly so as to fill in all the counts of the music, and as if the air were water and offered some resistance—in other words *swim* in the air with the arms. This can be done only when the arms are relaxed. . . . Always move the arms from the shoulder first, elbow next, then wrist and last the finger tips. Keep the body erect and straight.

The preparation for Élever, in any position, is: Place the feet in the required standard position and raise the arms through First to Second Position.

ÉLEVER IN FIRST POSITION

The Exercise



Preparation: Stand with the feet in First Position and arms in Second. ¶ Rise on the toes and raise the arms through First to Fifth Position (cts 1, 2, 3—1 meas.), lower the heels and move the arms to Second Position (cts 1, 2, 3—1 meas.).

Details

Turn the palms down before starting to raise the arms, then turn them gradually inward while moving the arms and finish at Fifth Position with the palms turned in toward the face. Move the arms from the shoulder first, elbow next and wrist last, both when lowering and when raising them.

The body is straight and erect. The face is lifted and turned to one side to look at one of the palms, and turns back to the erect front position when the arms return to Second Position.

For details of the Fifth Position refer to the earlier description of it.

Expression

To secure the proper animation and inspiration it were well to imagine that a tray of roses is in front of you, breast-high, and that with each raising movement of the arms you take up two roses, look at them (5th pos.) and lay them aside (2nd pos.), repeating this with two more roses, and so continuing.

ÉLEVER IN SECOND POSITION

The Exercise

STAND in Second Position with the feet about one foot-length apart and the weight equally on both. The arms are in Second Position. ¶Rise on the toes and move the arms to First Position (cts 1, 2, 3—1 meas.), lower the heels and open the arms to Second Position again (cts 1, 2, 3—1 meas.).

Details

Be careful to turn the heels forward when rising. Turn the palms down before starting to move the arms, and turn the palms gradually, finishing in First Position with palms in. When in First Position, just before starting to return to Second, turn the wrists so that the palms are somewhat upward, and reach forward a little, then move the arms back to Second Position by the straight horizontal path by which they

came. Be very careful to turn only the hands when in First Position—not the whole arm. If this is turned the elbow is brought lower than the wrist, a very awkward movement is occasioned, and the arm takes a curved path back to Second Position instead of a straight path.

THE BODY should be erect, not bent to side or back or forward. The eyes look at the hands when in First Position, and when the hands turn in First Position the eyes look at the audience. The face is lifted and the head bent a little to one side.

Expression

The manner is of *giving* to the audience. This is most apparent when opening the hands and reaching forward at the beginning of the return. It may be well to think of giving something definite, or of giving oneself. ¶ This idea is expressed by the face and head as well. While turning the hands lift the face and look forward as if speaking and making an appeal.

ÉLEVER IN THIRD POSITION

The Exercise

STAND with the R foot in Third Position in front and the arms in Second Position. ¶ Rise on the

toes and move the arms through First to Third Position with L arm up (cts 1, 2, 3—1 meas.); lower the heels and lower the L arm to Second Position (cts 1, 2, 3—1 meas.).

Details

TURN the palms of the hands down; then move the arms to First Position, and from there, each arm taking the shortest line to its destination, move the R arm to Second Position and the L overhead (5th pos.), in accordance with the rules of opposition. The action is that of unwinding with the R hand a ball of string held in the L hand. From Third Position the L arm falls down to Second, the back of the hand leading. This last movement occupies the time while the heels are sinking: it is evident that in this exercise the raising movement of the arms must be very much quicker than the lowering movement.

THE BODY and head are held erect, and the eyes looking straight forward when starting. When the hands arrive in First Position the eyes look at them, the head being still erect. Then head and eyes follow the L hand in its upward movement to Fifth Position and from there to Second, then the head turns back to its original

straight position with the eyes looking forward. ¶ When the L arm is in Fifth Position the head is bent slightly backward and to the R side and turned to the L side.

Details of the Position of the feet and arms are given under Third Position.

Expression

The movement up to Third Position should be taken easily and quietly and with the usual relaxation, even if it be difficult to make so large a movement in so short a time. ¶ Imagine that in the L hand there is a rose, so beautiful that the eyes cannot leave it.

ÉLEVER IN FOURTH POSITION

The Exercise

PREPARATION: Stand with the R foot in front in Fourth Position, the feet a very short distance apart and the weight equally on both. The arms are in Second Position.

RISE on the toes and move the arms through First to Fourth Position with L arm up (cts 1, 2, 3—1 meas.). Lower the heels and move

the arms to Second Position (cts 1, 2, 3—1 meas.).

Details

Rise with the weight equally on both feet, and make sure that the toes of both are turned out. Before starting turn the palms of the hands down. Both arms go to First Position and the R arm remains there while the L arm is raised overhead to Fifth Position, in accordance with the Rules of Opposition. The L arm falls down to Second Position in a straight path—not back and then down—and the back of the hand leads. The R hand in First Position turns so that the palm is somewhat upward, then reaches forward a little, then moves to Second Position in a straight horizontal line.

THE BODY is held erect in spite of tendencies to bend.

THE HEAD at the start is held straight and the eyes are looking forward. The eyes look at the hands when these reach First Position and then eyes and head follow the L hand up to Fifth Position, the head being very slightly inclined toward the right. The eyes look forward at the

audience when the R hand turns and then follow the R hand to Second Position, at which point the head looks forward again.

Expression

As in Élever in Second Position, the idea of *giving* is suggested when the R hand turns and reaches forward in First Position; but since the Fourth Position expresses pride, this exercise suggests a king making presents to his subjects.

ÉLEVER IN FIFTH POSITION

The Exercise

PREPARATION: Stand with R foot in front in Fifth Position and the arms in Second Position. ¶ Rise on the toes and raise the arms through First to Fifth Position (cts 1, 2, 3—1 meas.), and lower the heels and lower the arms to Second Position (cts 1, 2, 3—1 meas.).

Details

The arm movements are the same as for Élever in First Position. The head is turned and lifted to look at the L palm and is bent back and to R side. ¶ The holding of the head, arms and feet is described under Fifth Position. ¶ The EXPRESSION is the same as for Élever in First Position.

ÉLEVER WITH LEFT FOOT

IN 3D, 4TH AND 5TH POSITIONS

In the First and Second Positions the exercise is obviously the same as for the R foot, and need not be repeated.

RISE on the toes with the L foot in Third, Fourth and Fifth Positions, four or eight times in each. The L foot is in front and the R hand overhead in the Third and Fourth Positions.

FOR ALL ÉLEVER EXERCISES

Common Mistakes

Allowing the feet to turn over onto the side—Moving the feet or other parts of the body in the effort to keep the balance—Bending the trunk in various directions instead of keeping it erect—Stiffening the arms—Moving the arms too fast or jerkily or mechanically—Failure to take the positions of the arms correctly as described.

PLIER

Or *Pliés.* Pron. plee-ay. *Par terre* family.

Bending the knees.

This exercise is very useful for developing strength, suppleness and lightness, and every person preparing for stage and exhibition dancing and every teacher of dancing must not fail to practise it.

While the exercise is not often practical for class use, Pliés Battements make a very good substitute for this purpose. Plier is practised almost always, and by beginners always, with one hand holding the bar, or a chair or some other object for support. It is not wise to do many bendings at once, as this causes lameness and discouragement—2 or 4 times in each position is enough to start with, this number being gradually increased to 8, but not further. Excessive use of the exercise makes the knee cap project and weakens and bows the knees.

THE MUSIC is any sustaining melody in $\frac{4}{4}$ or $\frac{2}{4}$ time.

The Aim

To strengthen the thighs, knees, ankles and feet, and thus

To bring lightness and ease of execution.

To make the legs supple by bending and stretching them.

To turn out the knees and feet by turning out the entire leg at the hip-joint.

To give freedom to the hip and knee joints.

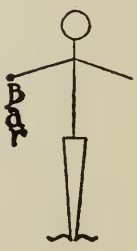
By slow movement, to teach control.

Plier in First Position

Brief Descriptions

Preparation: Stand in First Position, grasp the bar with the L hand and raise the R arm through First to Second Position.

Slowly bend both knees, allowing the heels to rise, until almost sitting on the heels, and at the same time move the R arm to First Position (cts 1, 2, 3, 4). Slowly rise until standing on the toes with the knees straight, then lower the heels. While rising move the R arm from First to Second Position (cts 1, 2, 3, 4). Do 2, 4 or 8 times in all.



Another method is to rise on the toes before beginning to bend.

Plier in Second Position

Preparation: Stand in Second Position with both feet flat on the floor, about one foot-length apart, the weight equally on both.

Bend and rise as in Plier in First Position, in the same counts and using the arms similarly.

It is in Second Position Pliés that there is the greatest stretching of the legs. This necessitates much care not to allow the feet to turn over onto the inside of the arch, nor the knees to bend forward.

Plier with R Foot in Third Pos.

Preparation: Stand with the R foot in Third Position in front. Bend and rise and use arms as in First Position, and in the same counts.

Plier with R Foot in Fourth Pos.

Preparation: Stand with the R foot in Fourth Position, a few inches in front of the L foot, both feet being flat on the floor and dividing the weight equally.

Bend, rise and use arms in the same counts as in First Position. The toe of the R foot must be turned out as far as it was in Third Position. When bending the weight must continue to be equally on both feet and the knees must be at the same height.

Plier with R Foot in Fifth Pos.

Preparation: Stand with the R foot in Fifth Position in front. Bend, rise and use arms as before and in the same counts. Be sure that the toes of both feet are turned out and that the knees are straight before starting and after finishing the bend.

Plier with Left Foot in Front

Turn to face in the opposite direction and grasp the bar with the R hand. The exercise in the First and Second Positions is omitted, since it would be the same as when holding the bar with the L hand. Repeat Plier in the Third, Fourth and Fifth Positions with the L foot in front and moving the L arm as described for the R arm in First Position.

Details for all Positions

PREPARATION: Stand about 2 feet from the bar, with one hand grasping it for support, and raise the other hand through First to Second Position. Stand with the feet in the required Position and the toes turned out as far as possible without unduly straining the muscles. With practice the possible angle will gradually and easily increase. The weight should be on the center of the balls of the feet. When the toes are well turned out there is a tendency to stand on the inside of the foot with the arch falling forward, a position which weakens the arch. The tendency should be counteracted by trying to turn the feet over so as to stand on their outer edges. . . . Turning the feet out also tends to make the hips protrude backwards, but this is not necessary and can easily be prevented by raising the chest and trying to be as tall as possible.

PLIER IS EXECUTED very slowly, taking 4 counts to bend and 4 to rise. When bending open the knees to the side as much as possible, let the heels rise from the floor and take care that the feet do not turn over, as noted above. Be careful to hold the trunk erect while bending, not swaying to either side, or, as there is a very strong tendency at first, forward. Returning, continue

to keep the knees turned out and rise until standing on the toes with straight knees: then lower the heels and finish the Plié with the feet flat on the floor and the knees straight on count 4.

THE FREE ARM moves to First Position while bending the knees. Before starting to move the arm turn the palm down and while moving it forward turn the wrist gradually until the palm is inward when First Position is reached. Before rising turn the wrist (not the entire arm) so that the palm is somewhat upward, then while rising move the arm in a straight horizontal path to Second Position. The movement begins at the shoulder and is then continued in the elbow and wrist in going to First Position; reverse when returning to Second. Move the arms very slowly, so as to fill out all the counts of the music.]

PLIER ALTERNATING WITH ÉLEVER

FOR ALL THE FIVE POSITIONS

Begin in the position for plier, and keep the heels on the floor as long as possible (cts 1, 2, 3, 4). Rise and finish with the feet flat on the floor (cts 1, 2, 3, 4). Move one arm from Second to First to Second Position. Rise on the toes and raise

one arm from Second to Fifth Position (cts 1, 2, 3, 4). Lower the heels and move the arm from Fifth to Second Position (cts 1, 2, 3, 4). Repeat 2 or 4 times in each Position.

Plier in Slow and Fast Time

The two following ways of practicing Plier are for advanced students only.

Bend quickly (cts 1, 2), hold the bent position (cts 3, 4) and rise slowly (cts 1, 2, 3, 4).

Bend quickly (cts 1, 2) and rise quickly (cts 3, 4).

Expression The arms are used with Plier both to train the arms and to teach expression. As the hand turns and reaches forward in First Position the pupil should express *giving*. In Plier Alternating with Élever, when one hand is in Fifth Position, one may imagine that a flower is being held up and admired.

Common Mistakes Not turning out the knees to the side—Allowing the ankles to bend over toward the inside—Bend-

ing the trunk forward or to either side—Bending the head to watch the position of the knees or feet—Beginning the bending with the weight on one foot only—Allowing one knee to be lower than the other in the Fourth Position—Moving the arm from the elbow first instead of from the shoulder—Making all the movements too quickly or in a jerky manner.

PETITS BATTEMENTS

Pron. p'tee bàtmahN. *Par terre* family.

Small beatings—slide the foot out and bring it back.

The exercise may be technically analyzed as a glissé (slide) and an assemblé (feet together). Each petit battement requires two counts and has two movements—from a closed Position (1st, 3rd or 5th) to an open Position (2nd or 4th) and back to a closed Position. The step may be to the side, forward or backward and may be executed in place or progressing forward or backward. ¶ The difference between petits and grands battements is that in the former the toes are always on the floor, while in the latter they are lifted.

Petits battements are a simple exercise; it is a humorous saying in Russia that a certain celebrated teacher gets $50 an hour for teaching petits battements. But perhaps no other exercise is so important for the development of the legs. Every lesson should contain some form of it. Repeated thousands of times it produces the tremendously strong foot of the toe dancer.

It is impossible to come to harm through practicing it too much.

THE MUSIC is $\frac{2}{4}$ or $\frac{4}{4}$ time which is quick and sharply accented.

With the Bar

Petits battements may be practiced with or without the bar, but preferably with it at first. The Fifth Position with the feet turned out as much as possible is the usual position when using the bar, being the most beneficial.

The Aim

To strengthen the toes, arches and ankles, and thus

To enable the dancer to step surely and firmly, and

To give springiness to the feet.

To teach accuracy.

To bring quickness of movement of the legs, and thus

To make the legs flexible.

To elevate the arch, and

To turn out the legs.

To stretch the legs, and thus

To straighten the knees.

To establish the habit of moving the legs from the hip-joint

To teach control, through keeping all but one part of the body motionless.

To improve the balance, when not using the bar.

Petits Battements in All Directions

General Rules

The movement of a petit battement begins at the hip-joint and is continued in the ankle, arch and toes. Both knees take no part in the movement, and are practically straight and passive, though not stiff. It is very important that *neither knee should bend* throughout the exercise. ¶ Practically all the weight is on one leg.

When the moving foot is extended there is a straight line from hip to toe. Do not extend the foot farther out than a comfortable and perfect standing position will admit, for the value of the exercise does not come from making a long slide, but from taking a correct position with the foot. ¶ *Keep the toe on the floor all the time* in petits battements, and push it along heavily, as if the floor offered great fric-

tional resistance. Concentrate the mind on the toe, thinking that here *strength* is wanted—that all the force in the large muscles of the leg and in the whole body is to be sent down to that toe by the shortest route. If the knee bend it seems as if some of the force escapes at the knee-joint. And think of sending out not the heel, but the toe first. Extend the foot quickly and surely to the required position (ct 1) and hold it there for an instant: then return it to the original position (ct 2) and hold it there too for a moment, flat on the floor. If the heel be raised the battement is incomplete. ¶ The movements are quick, decisive and clear-cut. One might say that both the outward and inward strokes are with a strong accent. ¶ The toes, during the entire exercise but especially when the foot is extended, should be crowded together and clenched.

A large part of the value of petits battements depends upon their being practised very vigorously. A few strokes with vim bring more result than many half-hearted ones, done as a mechanical exercise to be simply gone through with.

THE NUMBER of petits battements to be done in succession with one foot at one time should be at least 8; 16 is the usual number, 64 the maximum.

THE PREPARATION for petits battements in any direction is: Place the feet accurately in the chosen closed position, the whole body being held erect and buoyant, not allowed to settle down. Raise the arms through First to Second Position and hold them there throughout the exercise, in order to expand the chest and get more air into the lungs. ¶ The entire body except the leg which is working should be absolutely motionless, in spite of tendencies to bob up and down or move the hips or let the body be shaken as the foot goes out and in. Beginners are apt to consider it impossible to bring the moving foot to Fifth Position behind without bending the supporting knee, making a dip, but when they have learned to elevate the entire body to an erect, buoyant carriage, they find that this is easy.

Petits Battements Sideways

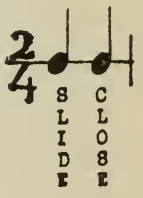
When extended to side the foot is in Second Position in a line with the shoulders, with the ankle turned sideways and heel brought forward, so that the foot points directly sideways. It rests on the four little toes, which are stretched down, clenched, so that their tips rest on the floor. The arch and heel are elevated as much as possible, so as to leave a large open space under the foot, and to make a straight line along the top of the leg from hip to tip of toe.

Forward

Point the foot directly forward in Fourth Position, the toe being in line with the heel of the supporting foot—a crossed position. The heel is turned forward, causing the toe to be turned out. The foot rests on the four little toes and the heel and arch are elevated.

Backward

Point the foot directly backward in Fourth Position, the toe being in line with the heel of the supporting foot, again a crossed position. The foot rests on the big toe, the heel is turned in toward the stationary foot, causing the toes to be turned out, and the toes are stretched down.



From First Position

Exercise

Slide the R foot to Second Position (ct 1) and return it to First (ct 2), completing one petit battement.

Repeat 8 times in all with R foot, then

8 times with L foot to Second Position

8 times with R foot forward to Fourth Position

8 times with L foot forward to Fourth Position

8 times with R foot backward to Fourth Position

8 times with L foot backward to Fourth Position.

Alternating

Exercise

Alternate 8 times with each foot:

From First to Second Position

From First to Fourth Position forward

From First to Fourth Position backward

From Third with R foot in front alternating forward with R foot and back with L

From Third with L foot in front alternating forward with L foot and back with R.

From Third Position

Exercise

Stand with R foot in Third Position behind.

Petit battement with R foot to Second Position, returning to Third Position, first behind, then P. B. to Second Position returning to Third in front. Repeat these 2 petits battements 4 or 8 times in all. They are called Petits Battements Changés.

Do 8 or 16 petits battements changés with the *L* foot, returning the first time to Third Position behind.

Change the feet to R foot in Third Position in front by doing one petit battement changé with the R foot, without the music.

P. B. with R foot forward to Fourth Position, returning each time to Third Position in front, 8 or 16 times.

Change the L foot to Third Position in front, without music.

P. B. with L foot forward to Fourth Position, returning each time to Third Position in front, 8 or 16 times.

P. B. with R foot backward to Fourth Position, returning each time to Fourth Position behind, 8 or 16 times.

Change the L foot to Third Position behind, without music.

P. B. with L foot backward to Fourth Position, returning each time to Third Position behind, 8 or 16 times.

The above exercise may be practised without the preparatory changes of position of the feet and the consequent stopping of the music if the folowing order be observed:

Start with the R foot in Third Position behind.

P. B. Changés to side with R foot, returning the first time to Third Position behind

P. B. with L foot backward

P. B. with R foot forward

P. B. Changés to side with L foot, returning the first time to Third Position behind

P. B. backward with R foot

P. B. forward with L foot.

From Fifth Position

Exercise

The plan of the exercise is the same as for P. B. from Third Position. ¶ In P. B. *forward* from Fifth Position there is an added movement which is very important. The foot is extended forward in the same way as from First or Third Position, but when brought back to Fifth the toes are to be turned out still farther after the heel of the moving foot has reached the toe of the stationary foot. ¶ In P. B. backward be sure that the motion is straight back, to a crossed position, and that it comes from the hip and not the knee.

Progressing Forward

Exercise

This exercise may be practiced from Third or Fifth Position, and is in brief P. B. Changés starting with R and L foot alternately. In detail it is: Start with R foot behind in Third or Fifth Position;

1 P. B. with R foot to side, returning to Third or Fifth Position in front;

1 P. B. with L foot to side, returning to Third or Fifth Position in front.

Continue alternating R and L foot for 8 or 16 times with each.

Moving Backward

Exercise

The exercise is practiced from Third or Fifth Position.

Start from the attitude at the end of P. B. moving forward, i. e., having the L foot in front.

Begin with L foot.

1 P. B. with L foot to side, returning to Third or Fifth Position behind.

1 P. B. with R foot to side, returning to Third or Fifth Position behind.

Continue alternating R and L for 8 or 16 times with each foot.

Expression

Think of getting strength for the toes, and of being energetic and full of force. Enthusiastic confidence in the exercise will make the body erect and buoyant.

Common Mistakes

Bending the knee of the moving leg, so that the action does not come entirely from the hip, and the knee moves before the toe—Bending the knee of the supporting leg—Failing to turn out the toes of the moving and of the stationary foot—Resting on the big toe in Second Position—Failing to elevate the arch and heel—Making diagonal extensions instead of adhering to the three standard directions—Lifting the toes from the floor—Neglecting to "bunch" the toes—Not rubbing the toes along the floor with force—Making the slides too long—Failing to finish a petit battement with both feet flat on the floor and accurately in position (1st, 3rd or 5th)—Moving the body—Holding the arms stiffly or out of position—Allowing the whole body to settle down—Bending the head forward to watch the movements of the feet—Omitting the slight pauses which give accent to the exercise—Losing the benefit of strength in the toe by failing to fasten the thought upon this part of the body.

PLIÉS BATTEMENTS

Pron. plee-ay bàtmahn. *Par terre* family.

Bend one knee and extend the other foot.

The position is first closed, then open, then closed again. The exercise may begin in First, Third or Fifth Positions, and go to the Second Prolonged or Fourth Prolonged Positions in front or behind. The exercise will be described from First Position only, as the same plan is followed when the starting Position is Third or Fifth.

The Music is in $\frac{2}{4}$ or $\frac{6}{8}$ time.

The Aim

To strengthen the thighs

To develop freedom in the knees, and to turn them out

To foster balance and control

To strengthen the toes, arches and ankles

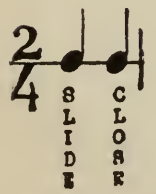
To teach an habitual bending and straightening of the supporting leg before stepping on the other foot, as is done in many of the parterre steps

To induce an easy and graceful walk.

The Exercise

PREPARATION: Stand with the feet in First Position and raise the arms through First to Second Position. The arms remain in Second Position throughout the exercise.

BEND the L knee and slide the R foot out to the Second Prolonged Position, keeping the R knee straight (ct 1), straighten the L knee and slide the R foot back to First Position (ct 2). In all repeat these two counts



8 times with R foot to R side in Second Prolonged Position,

8 times with L foot to L side in Second Prolonged Position,

8 times with R foot forward to Fourth Prolonged Position,

8 times with L foot forward to Fourth Prolonged Position,

8 times with R foot back to Fourth Prolonged Position, and

8 times with L foot back to Fourth Prolonged Position.

PLIÉS BATTEMENTS IN ALL DIRECTIONS

Details

When bending the knee the heel of the supporting foot does not leave the floor, nor must the

foot turn over to either side: it must rest squarely on the floor. . . . The supporting knee is turned out to the side when bent. The knee of the leg which slides should be straight and the toes kept on the floor throughout the exercise. The movement should follow closely the three standard directions—forward, directly to side and directly back. When the prolonged position is reached the foot rests on the four little toes, the heel being twisted forward and the heel and arch elevated.

THE TRUNK is held erect, chest raised, and the arms are in Second Position. The trunk and head take no part in the exercise.

Common Mistakes

Allowing the knee of the supporting leg to turn forward instead of to the side when bent—Permitting the supporting foot to turn over onto one side—Failing to extend the foot in the proper direction, e. g., extending it diagonally forward instead of straight forward—Omitting to turn the toes out and elevate the arch of the extended foot—Bending the leg extended—Bending the trunk backward on the forward extension and forward on the backward extension—Bending the trunk to side—Letting the hips protrude backward.

PETITS BATTEMENTS ALTERNATIFS ET PETITS COUPÉS

Pron. P'tee bàtmahNz àltairnàteefz ay p'tee koo-pay.
Par terre family.

Alternate Small Beatings and Change.

Petits Coupés (in English "Change") is in brief: Displace one foot by the other, keeping the toes of both always on the floor. It differs from Coupés in that in the latter the toes are lifted from the floor. ¶ It is from an open through a closed to an open position. ¶ The object of beginning the exercise with alternate small beatings is to prepare the feet to do Change correctly. Coupés may be executed through any closed position.

The music is in $\frac{2}{4}$, or schottische time.

The Aim

To develop quickness and accuracy in the movements of the feet.

To teach making a quick change of the weight from one foot to the other.

To make supple the knees.

To bring freedom at the hip-joint.

Petits Coupés in Three Directions

Brief Analysis

Sideways

Preparation: Point the R foot in Second Position (count and).

Slide R foot up to L foot, striking L foot in First Position and displace L foot out to Second Position on L side. These two movements are executed together as one movement, in one count (ct 1), and complete one petit coupé (or "change"). For a succession of petits coupés sideways repeat starting with L foot and continuing alternating R and L.

Forward

Preparation: Point R foot forward in Fourth Position (ct and).

Bring R foot back to First Position and at the same time extend the L foot forward to Fourth Position. These two movements take place simultaneously in one count and complete one petit coupé forward. For a succession of petits coupés forward repeat the above extending R and L foot forward alternately.

Backward

Preparation: Point the R foot backward in Fourth Position.

Bring the R foot to First Position and at the same time extend the L foot back to Fourth Position, the two movements, which are simultaneous, occupying one count and completing one petit coupé backward. For a succession of changes backward repeat the above, extending R and L foot back alternately.

Petits Coupés in all Directions

Details

There is always a preliminary movement before beginning petits coupés, of pointing one foot in whatever direction the coupés are to be in. ¶ Throughout the exercise the toes of both feet are kept on the floor, and stretched down and turned out. The feet adhere closely to the three standard directions, i. e., directly forward and back and to the side in a line with the shoulders. ¶ A foot which is displacing another should strike it, and that, too, in the correct position. ¶ In a succession of petits coupés the knees bend and straighten alternately, the knees of

the extended leg being always straight and the supporting leg always bent, but not too much. ¶ The movement of the legs starts from the hips, not from the knees.

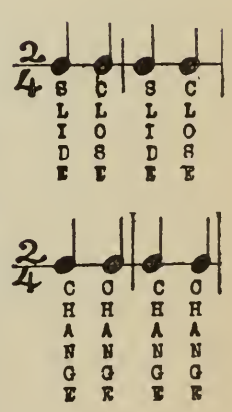
The trunk and head are erect, and take no part in the exercise.

Petits Battements and Petits Coupés

Sideways

Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second Position, keeping them there throughout the exercise.



Starting with R foot do petits battements to Second Position, returning to First, four times with each foot, alternating R and L. (16 counts.) Then, with the music continuing to play in the same time and rhythm, *double* the movements of the feet, doing 2 petits coupés in each two counts, instead of 1 petit battement. Continue the petits coupés for 16 counts, and finish on the last count with the feet in First Position and both knees straight.

Forward

Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second Position.

Starting with R foot do petits battements directly forward to Fourth Position (returning to First) 4 times with each foot, alternating R and L (16 counts). Then without stopping the music do petits coupés forward for 16 counts. Finish on the last count with the feet in First Position and both knees straight.

Backward

Exercise

Preparation: Stand with feet in First Position and raise the arms through First to Second Position.

Starting with R foot do petits battements backward to Fourth Position (returning to First) 4 times with each foot alternating R and L foot (16 counts). Then without stopping the music do petits coupés backward for 16 counts, finishing on the last count with the feet in First Position and both knees straight.

Forward and Back

Exercise

Preparation: Stand with R foot in front in Third Position and raise the arms through First to Second Position.

Do a petit battement forward to Fourth Position with R foot, returning to the Third Position in front (cts 1, 2), then a petit battement backward to Fourth Position with L foot, returning to Third Position behind (cts 3, 4). Repeat these 4 counts 3 times more, then without stopping the music or altering the rhythm do petits coupés forward and back for 16 counts, finishing on the last count with the R foot in Third Position in front.

Reverse the position of the feet and do the same exercise with the L foot forward and the R back.

Be sure that the feet strike each other in Third Position on each petit coupé.

Common Mistakes

Sliding forward of back or to the side diagonally instead of straight—Not striking the feet

together as the cut takes place—Neglecting to turn the toes out, especially in the forward movement—Lifting the toes from the floor—Bending the knees too much—Bending the knee of the extended leg—Keeping the knees together, and moving from the knees, giving a knock-kneed appearance—Moving the upper part of the body, which should be kept erect and quiet.

PETITS RONDS DE JAMBE

Pron. p'tee rawn de zhanb. *Par terre* family.

Small Foot Circles, Keeping the Toes on the Floor

(Ronds and Grands Ronds de J. raise the toes.)

The circles are usually described from a closed through an open and back to a closed position, viz., starting from First, Third or Fifth and passing through Fourth and Second Positions. But they may be practiced from an open through a closed and back to open position, e. g., starting from Fourth and passing through Second, First, Third or Fifth, or starting from Second and passing through First, Third or Fifth and Fourth. ¶ The circles may be described forward or backward. The two kinds are sometimes called outward and inward circles respectively. Petits Ronds de Jambe in any Position may be practised at the bar, and should be, at least at first, when starting from Third or Fifth Positions. The description will be for Petits Ronds de Jambe from First Position, which is the only simple variety.

The music is in $\frac{4}{4}$ or $\frac{2}{4}$ time of very marked and definite rhythm, but smooth (legato) quality.

The Aim

To train the leg to move in a circle, and thus

To bring freedom at the hip-joint.

To strengthen the toes, arches and ankles.

To make more flexible the toes, arches and ankles.

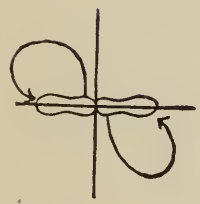
To elevate the arches.

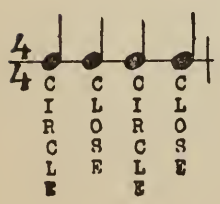
To straighten the knees.

The Exercise

Preparation: Stand in First Position and raise the arms through First to Second Position. Imagine that the diagram in the margin is described on the floor about your feet.

SLIDE the R foot directly forward to Fourth Position, keeping the toes on the floor, then to Second Position, then back to First. The route of the foot, represented in the diagram by the path of the heel, is somewhat triangular, though called a circle. It should be as extensive as possible without bending the L knee. On count 1 start to describe the circle, on count 2 finish in First Position.





Make 8 or more circles with the R foot, finishing

each time with this foot flat on the floor in First Position.

Make 8 circles with the L foot starting directly forward.

Make 8 circles with the R foot starting directly backward.

Make 8 circles with the L foot starting directly backward.

Details

The movement begins at the hip and is continued in the ankle and toes, the knee being straight and passive throughout the exercise. The knee of the supporting leg also remains straight. ¶ The beginning of a forward circle is the same as the first movement of a petit battement forward to Fourth Position. That is, slide the R foot directly forward as far as comfortable without bending the L knee, resting always on the four little toes, with the heel and arch raised and the heel turned forward. In Fourth Position the R toe must be directly in front of the L heel. From Fourth Position slide the R foot in the arc of a circle to the R side to Second Position with the toe pointing directly to the side, and the heel pressed forward. From Second Position slide the R foot

to First with a sharp accent and finish with the R foot flat on the floor, both knees straight as always. The circle should be made in one continuous movement—not in three separated movements. Always press the toes down and the arch up in the endeavor to make the circle large.

The trunk is erect and motionless.

Common Mistakes

Bending the knees—Beginning the motion with the knee—Not finishing with both feet flat on the floor—Describing excessively large circles, entailing a bend of the supporting knee—Toes not well turned out, especially at the start—Failure to depress the toes and elevate the arch while making the circle—Motion of the body—Jerkiness in the circle, from halting at various points in it instead of making a continuous movement.

GRANDS BATTEMENTS

Pron. grahn bàtmahn. *Par terre* family.

High beatings: lifting the leg from the hip

The exercise is from a closed position (1st, 3rd or 5th) to an open aërial position and back to a closed position. The beatings are in the three standard directions (to side, forward and back) and may be executed in place or progressing slowly forward or back. ¶ The difference between Petits and Grands Battements is that in the latter the toes are lifted from the floor.

THE MUSIC for practicing grands battements is strongly accented $\frac{2}{4}$ or $\frac{4}{4}$ time.

At the Bar

Grands battements may be practiced with or without the bar, but better with at first, to acquire good form. For the most benefit from the bar, stand in Fifth Position with the feet turned out as much as possible.

The Aim

To give freedom of movement at the hip-joint, enabling the dancer to lift the leg easily.

To form the habit of moving the leg from the hip joint.

To strengthen the entire leg, and particularly the thigh.

To teach a quick throwing out of the foot.

To stretch the legs, and thus

To straighten the knees, i. e., to teach holding them straight when the leg is lifted.

To teach stretching the toes down when raising the foot.

To teach control, by keeping all but one part of the body motionless.

To improve the balance (when not using the bar).

To increase the locomotive power of the legs from the hip-joints.

G. B. IN ALL DIRECTIONS

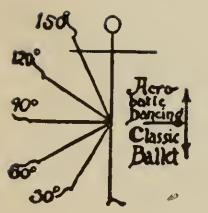
General Rules

The first part of a grand battement is the first or outward movement of a petit battement, and is described under the General Directions for that exercise. After the foot reaches the greatest extension in P. B. it is lifted to the degree

of height desired, retaining its position otherwise, i. e., turned out, the arch elevated, the toes stretched down, etc. The toes are the last to leave the floor, and stay on it as long as possible; in the ballet school they say "Take the floor along with you." ¶ When the foot is returning to a closed position the toes touch the floor first and the remainder of the G. B. is the same as the second or inward movement of a P. B. Remember to finish with both feet flat on the floor. The foot is thrown out quickly on count 1 and is back again on count 2. ¶ One should think of throwing out the foot as a heavy weight on the end of a pole; this idea will result in a quicker movement than if the thought were of lifting the thigh. ¶ There is no pause at the end of the outward movement as there is in P. B.; the foot is thrown out and brought back again as quickly as possible, and then there is the short pause before the next G. B. begins. Finish accurately in a *closed* position. ¶ The movements of G. B. are quick, forceful and clear-cut. There is a strong accent on throwing out the foot and another on bringing it back.

The action of G. B. comes from the hip and is continued in the ankle and toes. *Both knees are straight throughout the exercise:* it is very

important to remember this, for if they are allowed to bend, the tendons at the back of the knees will not be stretched and a great part of the benefit of the exercise will be lost. Moreover, in the case of the supporting leg, if the knee be bent an important rule of dancing is violated, to wit, that the leg bearing the weight in a standing position should be straight.



G. B. may be carried to various degrees of height, the first (30°), second (60°), third (90°), fourth (120°), or fifth (150°). The third is the highest used in classical dancing, the others belong to acrobatic dancing. But in practicing, the student must beat higher than in dancing—to do 60° easily there he needs to practice 90°, and for 90°, 120°. The lower degrees alone should be taught at first, as there is danger of stretching the tendons; permanent injury may be inflicted by high leg movements for which the tendons have not been prepared. Beginners should be taught 30°, while for the general class use of pupils more advanced 60° is high enough. It is seldom advisable to go higher than 90°. ¶ Greater benefit is derived from doing a low battement correctly, with straight knees, than from a higher one done incorrectly. If one but

practice the exercise in proper form the height will gradually, unconsciously and easily increase.

When practicing without the bar, G. B. should be taught from First Position to beginners, from Third to intermediate pupils, and from Fifth to those most advanced. 8 G. B. is the usual number to practice in succession. More are not often advisable, as the pupil should not do them longer than he can do them well.

Preparation

The preparation for G. B. is to place the feet accurately in the required closed position, stand very erect and raise the arms through First to Second Position, where they remain throughout the exercise in order to expand the chest and help in balancing. The entire body outside the working leg should be motionless, and all but the legs relaxed, in spite of strenuous motion in the latter.

Sideways

The leg is extended directly to side in Second Position in a line with the shoulders, a much more difficult position than if the foot were somewhat in front, where one naturally extends it. ¶The toes are pointed directly to side and

the heel brought forward, requiring that the entire leg be twisted at the hip-joint as it is lifted. The toes are stretched down and the arch elevated so that there is a straight line from hip to toe. Do not bend the trunk to the side.

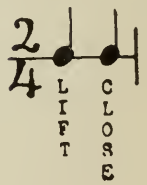
Forward Lift the leg directly forward in Fourth Position, with the toe in line with the heel of the supporting foot (a crossed position). Turn the leg while lifting it, so that the heel will be in and the toes very much turned out. Stretch the toes down and elevate the arch. Be very careful not to bend the knee of the supporting leg or to bend the trunk forward or back.

Backward Extend the leg directly backward in Fourth Position, the toe of the lifted foot being in line with the heel of the supporting foot (a crossed position). In G. B. backward the knee of the working leg may be slightly bent, just enough to make a continuous curve of the leg, but one must be sure that the main part of the action is from the hip-joint. The leg is twisted in lifting, so that the toes are turned out and the heel in toward the supporting leg. The trunk must not bend forward; it may, however, be permitted to bend back, in which case one should endeavor

to bring the moving leg and the opposite shoulder towards each other.

From First Position

Exercise

Lift the R leg sideways in Second Position (ct 1) and return it to First Position (ct 2), completing one G. B.

Repeat 8 times in all with the R foot.

8 times with L foot to side.

8 times with R foot forward in Fourth Position.

The same with L foot.

8 times with R foot backward in Fourth Position.

The same with L foot.

From Third Position

Exercise

Stand with R foot in Third Position behind. ¶ Do a G. B. with R foot to side in Second Position, returning to Third behind, then again, returning to Third in front. Repeat these two G. B. 4 times in all. The exercise is called Grands Battements Changés. (Pron. shahn-zhay.)

Repeat G. B. Changés with L foot to side 8 times, returning the first time to Third Position behind.

Stopping the music, change the position of the feet to R foot in front in Third Position, by making one P. B. Changé with the R foot.

G. B. with R foot forward in Fourth Position returning each time to Third in front, 8 times.

Stop the music, change the L foot to Third in front and repeat these beatings with L foot.

G. B. with R foot backward in Fourth Position, returning each time to Third behind, 8 times.

Stopping the music, change L foot to Third Position behind.

G. B. with L foot backward in Fourth Position, returning each time to Third behind, 8 times.

The above exercise may be practiced without the preparatory changes of position and the entailed stopping of the music if the following order be observed:

Start with R foot in Third Position behind.

G. B. Changé (to side) with R foot returning the first time to Third behind.

G. B. with L foot backward.

G. B. with R foot forward.

G. B. Changé (to side) with L foot, returning the first time to Third behind.

G. B. backward with R foot.

G. B. forward with L foot.

From Fifth Position

Exercise

The plan of the exercise is the same as for G. B. in Third Position. ¶ Each time in bringing the foot back be sure that it actually reaches the Fifth Position and does not stop between this and Third. ¶ In the remaining movement of G. B. forward from Fifth Position there is an extra twist of the leg. That is to say, after the heel of the moving foot has reached the toe of the stationary foot the moving toe should be turned out still farther. ¶ In G. B. backward be sure that the movement is straight back, to a crossed position, and that the leg is lifted from the hip.

Progressing Forward

Exercise

This exercise, which may be practiced from Third or Fifth Positions, is in brief G. B. Changés starting with R and L feet alternately. In detail it is:

Stand with R foot in Third or Fifth Position behind.

G. B. with R foot to side, returning to Third or Fifth Position in front.

The same with L foot.

Continue alternating R and L for 4 or 8 times with each foot.

Moving Backward

Exercise

To be practiced from Third or Fifth Position.

Start with the feet in the final position of the preceding exercise, i. e., the L foot in front. Begin with L foot.

G. B. with L foot to side, returning to Third or Fifth Position behind.

The same with R foot.

Continue alternating R and L for 4 or 8 times with each foot.

Expression

Think of kicking something outward. Hold the thoughts of strength and quickness for the legs and repose and relaxation for the upper part of the body.

Common Mistakes

Bending either knee—Turning the toes up instead of down, and failing to turn them out—Extending the foot diagonally instead of in the three standard directions—Finishing in an open instead of accurately in the closed position required—Not finishing with both feet flat on the floor—Moving the body and arms, or stiffening them—Forgetting to hold the head erect and chest up—Failing to throw out the foot with precision and force—Doing the exercise slowly and without accent—Not keeping time.

COUPÉS

Pron. koo-pay. *Par terre* family.

The cut — Displacing one foot with the other.

The movement is from an open through a closed to an open position. It may be executed sideways, in Second Position, the feet passing through First Position, or forward and back in Fourth Position, the feet passing through Third or Fifth. The movement occupies only one count. The foot must be lifted from the floor, the varying degrees of height used being the same as in Grands Battements. If 90°, the name is Grands Coupés.

A coupé is really Grands Battements executed in one count, i. e., it is the second half of a Grand Battement (say with the R foot) and the first half of a Grand Battement (with L foot) executed together in one count. The differences between the exercises of Coupé and Grand Battement are this of time, and that the former finishes in an open position and the latter in a closed.

THE MUSIC which is best for practicing a succession of Coupés is a Tarantella, which is in $\frac{6}{8}$ time.

The Aim

To teach making a very quick transfer of the weight from one foot to the other

To increase balance and control

To give quickness in throwing out the foot

To develop strength and freedom at the hip joints

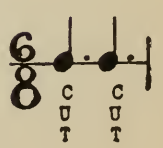
To teach moving the legs from the hip joints

To straighten the knees.

Coupés Sideways

Exercise

Preparation: Stand in First Position and raise the arms slowly through First to Second Position, holding them here throughout the exercise. Just before the music begins raise the R foot to the side in Second Position to the degree of height desired (ct and). ¶ Bring the R foot down to the L foot in First Position, displacing the L foot which is then raised to side as high as the R was lifted. These two movements are executed all together in one count (ct 1), and complete one coupé.



Repeat the same two movements starting with L foot (ct 2), and continue alternating R and L for 8 or 16 times with each foot.

Coupés Forward and Back

Exercise

Preparation: Stand with R foot in front in Third Position, facing a little to the L but looking forward. Raise the arms to First Position and then, keeping them at the level of First Position, move the R arm forward, and the L back a little beyond the line of the shoulders. The palms are either both partially turned up or both turned down. The elbows are bent a little and the arms are relaxed. Hold this position of the arms throughout the exercise. Let the head be proudly erect and the chest raised. Lift the R foot forward in Fourth Position to the degree of height desired (ct and). Bring the R foot down to the L foot in Third Position, displacing the L foot, and extend the L foot backward in Fourth Position. These two movements occupy only one count (ct 1), and complete one coupé. Bring the L foot down to the R foot in Third Position behind, displacing the R foot which is then raised forward (ct 2). Continue alternating R and L for 8 or 16 times with each foot.

With a pause in the music, reverse the position of the feet, bringing the L foot forward in Third Position, turning to face a little to the R and reversing the position of the arms, passing them

through First Position to do so. Lift the L foot forward on count *and* and repeat Coupés forward and backward eight or sixteen times with each foot.

To change this exercise from starting with the R foot forward to starting with the L foot forward without stopping the music, swing the L foot past the R and forward at the end of the coupés started by the R foot.

Coupés in All Directions

Details

The movements of the feet are decisive and confident, each stroke being clear cut and accented. The movement of the leg is from the hip joint, the knees being straight, though not stiff. The toes are stretched down and turned out; they are the last part of the foot to leave the floor and the first to reach it again. At the instant when one foot is displacing the other both are flat on the floor, touching each other in First, Third or Fifth Position, as may be desired.

The feet may be lifted to the First degree, which is 45°, the Second, 60°, or the Third, 90°. The Second is the usual height for amateurs and the Third for professional or classical dancers.

The upper part of the body should be held very erect and motionless, there being no hop or rise and fall, and motion being confined to the legs. Neither must the arms and body be stiffened, although there is a tendency this way. The student must learn to make strenuous movements with the legs and yet keep the rest of the body light and relaxed.

Common Mistakes

Bending the knees, giving the appearance of knock-knees—Not turning the toes out—Pointing the toes up instead of down—Hopping when the cut is made—Failing to touch the feet together and to touch in the correct position—Doing the cut slowly or heavily, from having settled down instead of preserving an erect and buoyant carriage—Moving the upper part of the body away from the vertical—Stiffening the trunk and arms.

JETÉS

Pron. zhetay. *Ballon* family.

A Leap — Throwing the weight from one foot to the other.

A Jeté may be in any direction and in varying degrees of height, according to the ability of the dancer and the character required by the step which is being danced. There are also jetés in turning, and various forms, of which the simplest will be described here.

THE MUSIC for practicing jetés is in $\frac{6}{8}$ tarantella time, but in dancing they adapt themselves to any time.

The Aim

To bring lightness and buoyancy

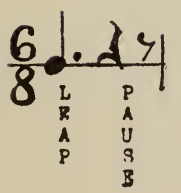
To develop strength, particularly of the knees and feet

To make the knees and feet supple

To teach control of the balance

To bring the ability to cover space in dancing.

Simple Jetés Sideways

Exercise

Preparation: Stand with the feet in First Position, or the R foot in Third Position behind, and raise the arms through First to Second Position. ¶ Slide the R foot out to side in Second Position, raising it a few inches from the floor—a preparatory movement called brushing—(ct and), leap a short distance to the R side onto the R foot, at the same time bending the L foot behind the R leg, either at the level of the R ankle or a little higher (ct 1), and rest in this position (ct 2). On count 1 bend the L arm in front of the chest in First Position, leaving the R arm in Second (a position of the arms which is called "lateral"), and bend the trunk slightly to R side. Hold this position on count 2. This completes one jeté, and requires one measure of music. ¶ Leap onto the L foot (starting extend the L foot out to side with a brush—count and) and bend the trunk to the L side and move the arms to the lateral position on L side. Continue the jetés alternating R and L for eight times with each foot. Finish on the last count in the same position from which the exercise started.

In teaching this exercise, which is the simplest form of jetés, have the pupils begin with very

low, almost invisible leaps, gradually increasing the height after the exercise is well under way.

Simple Jetés Forward

Exercise

Preparation: Stand in Third or Fifth Position with the R foot behind and raise the arms through First to Second Position. ¶ Extend the R foot directly to the side with a brush (ct and), bring the R foot in again and make a very short leap straight forward onto the R foot in Fourth Position, at the same time bending the L foot behind the R ankle or higher (ct 1), and rest in this position (ct 2). Repeat with the L foot, starting brush L foot to side, and continue alternating R and L foot for 4 times with each foot. The dancer progresses in a straight line forward, but the free foot is extended sideways each time preparatory to leaping. ¶ The arms and trunk are as described for Jetés sideways. ¶ Instead of the last leap forward (the 8th, which would be on the L foot) hop on the R foot and bring the L to Third or Fifth Position in front, landing with the weight equally on both feet—an "assemblé". In this assemblé the arms are in Third Position with R arm up.

Simple Jetés Backward

Exercise

Begin from the attitude just described at the end of jetés moving forward, i. e., L foot in front in Third or Fifth Position and arms in Third Position with R arm up. ¶ Extend the L foot straight to side with a brush (ct and) and leap a short distance backward in Fourth Position onto the L foot, at the same time bending the R foot in front of the L ankle or higher (ct 1), moving the R arm to First Position on the leap, and rest on L foot (ct 2). Repeat with R foot, starting brush R foot to side, and continue alternating R and L for four times with each foot. ¶ The arms and trunk are as in jetés sideways and forward, i. e., when the leap is on the L foot the trunk and arms are bent to L side, and vice versa. The only difference between this and the arabesque for jetés forward is that the free foot is bent in front instead of behind. ¶ Instead of the last leap backward (which would be on the R foot), hop on the L foot and bring the R to Third or Fifth Position behind (assemblé). On the assemblé the arms take the Third Position with R arm up.

Jetés Forward or Back

Details

Stand with the feet in First, Third or Fifth Position, slide the R foot to Second Position and raise

it a few inches from the floor, with toes pointed down. The knee is straight, the motion coming from the hip. Be sure that the R foot is extended directly to the side and not somewhat forward. This movement, which is technically called a "frotté," is made very quickly, and is really brushing the toes along the floor—hence the English term, to "brush." ¶ While the R foot is executing the brush or "frotté," rise on the L toe, bending this knee and preparing to spring up from the floor. ¶ Jump up from the L foot, land on the toes of the R foot and afterward lower the heel. Spread the toes when landing, and land firmly—the Russians say "Bite the floor with the toes." The knee of the R leg bends slightly to break the jar on landing, but immediately straightens so that when the action of the leap is finished the knee is entirely straight. The L foot is bent behind the R ankle, or higher, with toes pointed down and almost touches back of R leg. *The L knee must be turned out to side.*

THE TRUNK on the leap on the R foot is bent to R side and back and also *twisted* to the R. The head is bent slightly back and to the R side, but is turned to look diagonally forward and up to the L. The chest is very much elevated.

THE L ARM in the first jeté on the R foot swings forward until it is curved in front of the chest in First Position, quite a distance forward and not beyond the middle line of the body. This arm turns palm down before starting to swing forward and gradually turns inward while moving, finishing in First Position with the palm in. The R arm remains at Second Position with the palm forward, making the position of the arms which is called "lateral to R side." When this is taken correctly the two arms are in a plane which slants slightly downward from L to R, the trunk being bent to R side. ¶ The arabesque just described is for jetés moving forward or sideways: the same, but with the L foot bent in front and the L knee turned out to the side, is the arabesque for jetés backward.

For the second jeté when the L foot is extended to the side preparatory to leaping on it the L arm opens from First to Second Position, and afterwards, when the leap is made, the R arm bends to First. Thus after the first jeté both arms move, but not together, one being always a little ahead of the other.

The movement of the legs in a jeté is vigorous and quick; in contrast to the arm and body

movements, which are light, smooth and slow. To secure this contrast the arms and body must be relaxed. The pause after each leap requires great control.

Expression

The arabesque for jetés, and the position of the head and chest in particular, express strength, power, haughtiness. We say in Russia "Look like an eagle." ¶ The movement of bending the arm in front is that of gathering something toward oneself.

Common Mistakes

Stepping instead of leaping—Making a step (or leap) hop instead of a leap and pause—Not turning the knees well out sideways—Bending the free foot too high or very low—Crossing this foot too much, or raising it too far back—Bending too much the supporting leg—Failing to extend a leg straight before leaping on it—Omitting the frotté—Keeping the toes turned up instead of down—Moving the arms abruptly, with a jerk, or else stiffly and mechanically—Holding the body straight and rigid instead of bent toward the side of the supporting leg—Failing to leap on the beat of the music.

TORTILLER

Pron. torteeyay. *Par terre* family. The noun form *tortillés* may be used when the exercise involves progression.

Twists of the leg outward and inward.

The Exercise may be executed in place or progressing.

The Music is any Sailor's Hornpipe ($\frac{2}{4}$ time), the Tortillé being a characteristic step of this dance.

The Aim

To increase the power of twisting the leg, and thus

To bring flexibility at the hip-joint (previous exercises having given flexibility in the raising and circling directions)

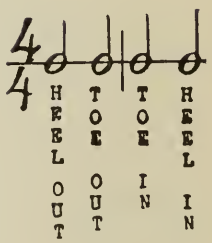
To bring quickness of movement at the hip-joint.

Exercise

Preparation: Stand with the feet in First Position and the hands in Second or hanging down at the sides or holding the skirt.

Raise the heel of the R foot a little way from the floor without bending the knee, and keeping the toe on the floor turn out the heel as far to the side as possible, and step on the heel (ct 1).

Keeping the R heel on the floor raise the toe and turn the toe out as far as possible (ct 2). Keeping the R heel on the floor turn the toe in as far as possible and step on the toe (ct 3). Bring the heel back to First Position (ct 4). (2 meas. of music).



Repeat these four measures 4 times in all with the R foot, 4 with the L, and then 8 with both feet at the same time, i. e.: Open both heels, then both toes, then close both toes and close both heels.

Parallel Tortillés

Exercise

Starting with the feet in First Position turn both heels to the R side (ct 1), then both toes to the R side (ct 2) and continue repeating these two movements for 8 times in all. Thus the dancer progresses to the R side: or he may choose to move in a circle. Repeat to the L side, by beginning with a twist of the heels in that direction.

¶ An advanced student may practise Tortillés in double time, i. e., twice as fast.

For All Forms of Tortiller

Details

The toes and heels are lifted alternately as far as is natural and comfortable. The movement is entirely from the hips, the knees being straight. All the rest of the body should be perfectly motionless. In the parallel Tortillés the movement is still from the hip joints, the hips themselves not turning from side to side.

Common Mistakes

In the first exercise, failure to bring the heels together when returning to First Position on the fourth count, causing the feet gradually to separate as the exercise proceeds—Bending the knees—Moving the upper part of the body—In Parallel Tortillés, turning the hips from side to side.

SAUTÉS

AND RETOMBÉS

Pron. so-tay, r*e*-tawn-bay. *Ballon* family.

Hop—and Fall Down (back).

A hop may be from one foot or both, and the dancer may stay in the same place or progress in any direction, or may turn. ¶ To avoid wasting time in training the legs only, an aërial arabesque is practised at the same time with the sautés.

The Music is any schottische, or piece of $\frac{2}{4}$ time which is very staccato and of well-marked rhythm.

The Aim

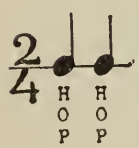
To impart lightness

To induce a "dancing" quality, of buoyancy and brilliancy

To bring the pupil to hop freely and on the toes instead of flat-footedly

To instruct in the execution of an aërial arabesque, formed while moving.

The Exercise

Preparation: Raise the arms to First Position and point the L foot back to Fourth; then open the arms to the Third Position amplified and at the same time lift the L leg backwards.

In this position hop 8 times in place on the R foot (8 cts). Then without stopping the music step on the L foot and bring the arms to First Position (ct 1), and raise the R foot behind and open the arms slowly to Third Position with L arm up. In this position hop 7 times in place on the L foot, making 8 counts in all, including the preliminary step onto the L foot. ¶ Repeat these 8 counts on the R and on the L foot (16 cts). ¶ To finish the exercise, after the music stops bring the feet to First Position and lower the arms through Second down to the Stationary Position.

Details

The spring in a sauté comes from the foot and the knee, which is bent slightly to start the hop and again to prevent shock on the retombé, but is straight while the foot is clear of the floor. The retombé is always on the ball of the foot first; and in a chain of sautés such as the present exercise the heel should never touch the floor.

In changing to the L foot after the eighth sauté on the R foot, swing the L leg forward a trifle in front of the R foot before stepping on it. This step on the L foot is thus really a leap.

THE ARABESQUE for sautés is as follows: Stand on the R foot, with the toes turned out and pointed diagonally forward in the same direction in which the R hand is to be extended. The L leg is lifted backward in Fourth Position—not to the side, as is often done—and is raised chiefly from the hip. The usual mistake of raising it mainly from the knee must be avoided, but the knee should be bent slightly—just enough to make a continuous curve of the leg. The hip-joint of this leg is twisted, so that the toes are pointed out and the heel in. The toes are stretched down. ¶ The arms are in the Third "Amplified" Position with R arm up, which means that the R arm is straighter than in the standard Third Position. The palms may both be turned down or both up. Be careful not hold the L arm too low—a line drawn through both arms should make a continuous curve, which would be broken at the L shoulder if the L arm were low. The elbows are bent slightly and the arms should be relaxed. ¶ The trunk is bent back and to the L side: the chest is lifted. The head is bent to

the L side and slightly back, the face looking in the direction of the R hand.

Expression Hold the thoughts of joy, exhilaration and airy lightness. The arabesque, which is the position of one of the famous statues of Flying Mercury, typifies flying.

Common Mistakes Leaning forward or bending the head forward in the direction of the lifted arm—Exaggerating the backward bend of the head—Turning in the toes of the supporting foot—Hopping on the flat foot—Bending the knee of the supporting leg too much—Lifting the leg sideways instead of directly back—Lifting the leg backward from the knee instead of from the hip—Failing to turn out the toes of the lifted foot—Bending the lifted arm too much—Holding the other arm too low or too far back—Having both arms too straight and stiff—Holding the whole body stiff—Jerking the lifted leg with each hop.

GLISSADES

Pron. gleessàd. *Par terre* family.

Slide one foot to side and bring the other up to it.

In technical terms this exercise is analyzed as élevé, glissé, assemblé, i. e., rise on the toes, slide, and bring the feet together. The positions are first closed (3rd or 5th), then open (2nd), then closed again (3rd or 5th). ¶ Glissades are called *simples* or *changées* (Pron. sàNpl', shahN-zhay), *simples* if the second step is always behind or always in front, and *changées* if the second step is behind and in front alternately. ¶ Glissades differ from pas de bourrée in that their movement is legato, i. e., smooth, connected. From glissés they differ in that a glissé consists of one movement only—a sliding of one foot to an open position, with or without a transfer of the weight to the sliding foot, finishing an open position, while the glissade has two movements, a slide with a transfer of the weight, and a bringing up of the other foot, so as to finish in a closed position.

The music which is best for glissades is the kind of $\frac{6}{8}$ time found in barcarolles.

The Aim

To develop springiness in the feet, by

Strengthening the toes, arches and ankles, and Making the feet supple

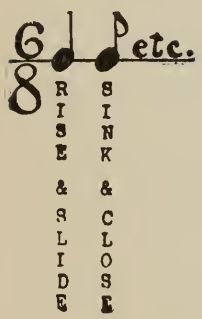
To teach how to dance in a *legato* manner

To give practice in making slides instead of steps (i. e., keeping the toes on the floor)

To help the balance and control.

Glissades Simples

Exercise



Preparation: Stand with the R foot in front in Third or Fifth Position. (The Fifth is the easier.) Raise the arms through First to Third Position with R arm up. ¶ Rise on the toes of the L foot and at the same time slide the R toe to side in Second Position, these two movements being on count *and,* before the main accent of the music. Step on the R foot, transferring the weight to it (cts 1, 2), slide L foot behind R foot in Third or Fifth Position and lower both heels to the floor (ct 3), thus completing one glissade. ¶ Repeat, to the number of 4 or 8 glissades to R side. ¶ The arms remain in Third Position with R arm up until the last count of the last glissade, on which the R arm is lowered to Second Position, so that both arms are in this

position at the close. ¶ Stop the music and make one petit battement changé with the L foot to bring this foot in front, then continue the music and do 4 or 8 glissades to the L side. With the preparatory rising on the toes and sliding the L foot to side raise the L arm to Third Position, approaching First Position on the way. ¶ Repeat again this chain of glissades to R and L.

Glissades simples may also be executed taking the second step in front each time.

To the casual observer it seems as though the élevé were done with both feet instead of one, and it is well to speak of it thus in teaching.

Glissades Changées

Exercise

The preparation is the same as for glissades simples. ¶ For glissades changées to the R side step the L foot alternately behind and in front. The details are: Rise on the toes and slide R foot to side in Second Position (cts 1, 2), slide L foot behind R foot in Third or Fifth Position and lower the heels (ct 3); rise on toes, slide R

foot to side again in Second Position (cts 4, 5), slide L foot in front of R foot in Third or Fifth Position and lower the heels (ct 6). Repeat these 6 counts 3 times more moving to R side and then 4 times each to L, R and L. In this exercise there is no need to stop the music to change the position of the feet at the end of each series of glissades, as they are already in the position to begin to the opposite side.

Glissades Simples or Glissades Changées

Details

Glissades exhibit a certain wave-like movement of rising and falling, which comes entirely from action at the ankle and arch, being no higher than the rise created here. The knees never bend and the toes of both feet are kept on the floor throughout the exercise. ¶ The face is turned to look at the palm of the raised hand. When the R hand is up the head is turned to the R and bent a little backward and to the L. ¶ The trunk is erect or very slightly bent to the L when the R arm is raised, and vice versa. The chest is raised. ¶ A more elaborate use of the arms is to start from First Position and open them very slowly to Third, reaching this position on the 4th glissade or later.

Expression

Think of a little boat rocking gently up and down on the waves; but bear in mind that the slowness of the tempo requires the movements to be quiet and reposeful.

Common Mistakes

Flatness caused by omission of the rise on the toes and lowering on the heels—Failure to bring the feet together in a closed position at the end of each glissade—Neglect to finish each glissade with both feet flat on the floor—The feet crossed too far—Bent knees—An inward turn of the foot which steps behind—Toes lifted from the floor, making steps instead of slides—Prominent elbow and angular wrist of the lifted arm—The lifted arm too high and not far enough forward—The other arm too low or too far back—Stiffness of the body, or a bending too much or in the wrong direction.

PAS BALLONNÉS

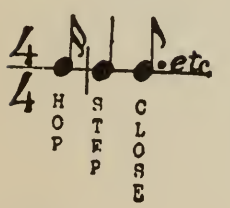
Pron. pah bàllunnay. *Ballon* family.

Hop, step and bring the feet together.

The exercise is from a closed through an open and back to a closed position. It may be executed in any direction, but is usually done sideways, as it is in the following description.

The Music for purposes of practice is $\frac{4}{4}$ time, each ballonné requiring two counts, but when dancing ballonnés adapt themselves to any kind of time.

The Aim



To induce lightness

To give brilliancy and buoyancy

To teach covering space with a hop.

The Exercise

Preparation: Stand with the R foot in Third or Fifth Position in front and raise the arms through First to Third Position with R arm up. ¶ Lift the R foot to the side a few inches from the floor and hop on the L foot a little to the R side, the two movements being executed together

in one count (ct *and,* just before the music begins). Almost immediately afterward step with the R foot to the side (ct 1), and step L foot behind R foot in Third or Fifth Position, finishing with both knees straight (an assemblé) (ct 2). This completes one ballonné. ¶ Repeat four or eight times in all, moving to the R side and starting each ballonné with the preparatory movements on count *and* described above. To finish the last ballonné to the R side bring the L foot to Third Position in front. The arms remain in Third Position with R arm up until the last ballonné to the R is finished.

Next do four or eight ballonnés moving to the L side. The arms are changed to Third Position with L arm up by passing them through First Position on count *and,* while the preparatory movements of the feet are taking place, and they reach Third Position on count 1 as the L foot steps to side. ¶ Continue repeating the groups of ballonnés to the R and L as long as desirable, always doing the same number to the one side as to the other, to be in accordance with the music. The teaching of ballonnés may be simplified by lifting the R foot to side before the exercise begins, holding it there a moment, and afterwards (on ct and) hopping on the L foot.

Details

In the preparatory movement lift the R leg directly to the side, with the knee straight and the toes pointed to the side and stretched down. To give an artistic finish to the ballonné a *fouetté* should be added, as follows: After the R leg is lifted bend the R knee slightly and straighten it again immediately, the two movements being done very quickly in one count—count and—simultaneously with the hop on the L foot. This same count also includes the previous preparatory lifting of the R leg, so very quickly after this does the fouetté come. The Fouetté—in French "whipped step"—so called from its suggestion of the cracking of a whip, is an ornament added to the ballonné to make it more beautiful, and to give a soft appearance, just as the violinist often puts vibration into a note to give it more life. ¶ The fouetté is executed with the toes but a few inches from the floor, not with the knee lifted high, as is commonly done. Be sure that the R knee is straightened after the fouetté before stepping on the R foot, and step on the toes of the R foot first, then lower the heel. The toe of the L foot should not be allowed to turn in when stepping behind the R. ¶ Face straight forward, but move sideways, when executing ballonnés to the side. ¶ Turn the head to look into the palm of the R hand and bend the head some-

what back and to the L side. Have the R hand far enough forward to be easily seen. Hold the trunk erect and the chest up.

Expression

Ballonnés, with their buoyancy and lightness, express joy and freedom. A chain of them is like flying. Fancy, if you will, that the world has become a big globe over which you are jumping.

Common Mistakes

Turning to face R or L and dancing forward instead of moving sideways—Making the fouetté too large, or omitting it—Lifting the leg too high—Lifting it with knee bent—Failing to straighten the leg after the fouetté before stepping—Omitting to turn out the toes of both feet —Stepping on the heel first, of the leading foot —Bending the knees, the whole body settling down, because the dancer did not feel the buoyancy of the exercise—Hopping onto a flat foot— Crossing the feet too far—Moving the body— Holding the head down and chest in—Having the lifted arm too high and too far back—Holding the other arm too low or too far back—Stepping heavily—Making jerky movements.

PAS DE BASQUE

Pron. pah d*e* bahsk.

In both *par terre* and *ballon* families.

A Basque step—Semi-circle, leap, slide, change.

The step derives its name from the fact that it apparently originated among the Basque people, who live around the head of the Bay of Biscay, in France and Spain.

It may be executed forward, backward or in place.

The standard pas de Basque, that described here below, is the Spanish form, which is danced with three counts, to $\frac{3}{4}$ waltz time. There are also a "Russian" or "leaping" pas de Basque and a "French" pas de Basque, both to $\frac{2}{4}$ time.

The Aim

To develop grace.

To teach a lyric quality of dancing, i. e., a light, springy and legato (smooth) character.

To teach blending different kinds of steps (such as a semi-circle, leap, slide and change) into one harmonious whole.

To give the dancer buoyancy and yet the legato quality.

To increase the flexibility of the trunk.

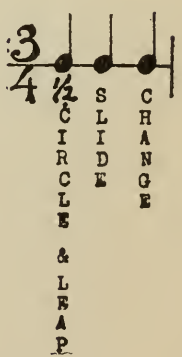
To accustom to using all parts of the body at once and in harmony.

To improve the control in the placing of the weight.

To develop expression.

Pas de Basque Forward

Exercise



Preparation: Stand with R foot in front in Third or Fifth Position and raise the arms to First Position. ¶ Demi-rond de jambe (pron. d'mee rawn *de* zhahnb—half circle with the foot) with the R foot (preparatory m'v't, ct and) and immediately leap on R foot to R side and open arms to Second Position (ct 1), after sliding L foot through First Position and forward to Fourth, step on L foot (ct 2), and bring R foot up to L foot in Third or Fifth Position behind (assemblé) (ct 3). During cts 2 & 3 the arms

move slowly to Fourth Position with R arm up. This completes one pas de Basque. If there are a chain of pas de Basque the third step (the assemblé) becomes a coupé forward, so that the pas de Basque finishes with L foot lifted forward to make a demi-rond de jambe and jeté to L side. ¶ Repeat starting with L foot and continue moving forward, alternating R and L feet for 2 or 4 times in all with each. Finish the last pas de Basque with an assemblé, L foot in Third or Fifth Position behind.

Pas de Basque Backward

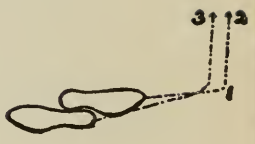
Exercise

Preparation: Stand with R foot behind in Third or Fifth Position and arms in Second, or, if immediately after doing forward pas de Basque, as is usual, the preparation is the closing attitude of that exercise. ¶ Do a demi-rond de jambe with R foot and immediately leap on R foot to side and move R arm to Second Position (ct 1), slide L foot through First and back to Fourth Position behind and step on L foot (ct 2), and bring R foot up to L foot in Third or Fifth Position in front, striking out L foot backward (ct 3). During counts 2 and 3 move the L arm slowly to First Position, bringing the arms into the "lateral position to R side." ¶ Repeat start-

ing with L foot and continue alternating R and L for 2 or 4 times with each foot.

Pas de Basque Forward

Details



The description is for beginning R foot. In the rond de jambe turn out the knee, slightly bent. When leaping on the R foot land on the toes first. The path of the feet is indicated by the diagram. The slide of the L foot through First Position and out to Fourth in front must be made with only the toes on the floor, but after Fourth is reached the L foot may rest either flatly on the floor or on the ball of the foot, as desired, according to the natural tendencies or tastes of the individual. The L knee should be straight during the slide. The L leg takes all the weight as soon as it reaches Fourth Position, at which point the toe must without fail be turned out, in spite of a tendency to turn it in. One must also take care not to cross the L foot too far over to the R side. The seemingly diagonal movement of a pas de Basque is not obtained by crossing this foot over, but by leaping to the R side on the R foot and sliding L foot straight forward. The third step, the coupé, is on the ball of the foot, not the flat foot, and should not retard the forward impulse of the pas de

Basque. ¶ On the first count of each pas de Basque the arms open to Second Position, the backs of the hands leading: on counts 2 and 3 they move slowly to Fourth Position, the palms being first turned down, and then during the motion the wrists rotate gradually until the palms are inward when Fourth Position is reached. The arms must move slowly and continuously, so as to fill in all the counts of the music. Neither arm should ever fall below the level of the middle of the chest. ¶ The climax of the pas de Basque comes when one foot steps forward in Fourth Position. The attitude of this instant is as follows when standing on the L foot: the whole weight is on L foot, this knee is straight, R foot is pointed back in Fourth Position, the arms are in Fourth Position with R arm up, the trunk is twisted so that the shoulders face diagonally forward R, and thrown back and bent a little to the L, the chest and whole body are raised, drawing the stomach in, and the head looks toward the audience over the L shoulder and is bent back and to the L.

Pas de Basque should be danced with a large, full swing and there should be a strong movement of pushing forward, as if the dancer were being pushed forward with chest leading, the feet

taking steps in order to keep up with the rest of the body. This forward movement should be continuous, not interrupted by the coupé.

Pas de Basque Backward

Details

Leap with the R foot to the side, not backward, and slide L foot through First Position on its way to Fourth behind. On the third step (the coupé) the R foot must touch L foot in Fifth Position or Third. The toes are kept on the floor during the slide. The feet and knees are turned outward throughout the exercise.

The climax of a pas de Basque backward, which comes on the second count, has the following attitude: the R foot bears the weight, the L is in Fourth Position behind, the arms are lateral to R side, and define a plane which slants downward to the R, the trunk is bent to R side and *back* and also twisted to the R, and the head looks forward toward the audience and is bent to R side and back.

Each hand while coming to First Position moves with the palm down and finishes in First with the palm in: when returning to Second it moves

with the back of the hand leading. ¶ The arms do not move at exactly the same time, although at a glance they would seem to—on the first count the R arm opens to Second Position and on the second and third counts the L moves slowly to First, as if pulling something in toward the chest. ¶ But the arms must not follow this description quite literally, for arm movements cannot be described exactly; the artistic instinct of the dancer must always be largely his reliance in this matter. Suffice to add that the arms move continuously to fill in all the counts, and make large movements, from the shoulders, not from the elbows.

The backward impulse is very strong, but the weight is kept forward. The twisting and bending should show elasticity of the body.

Forward

Expression

The attitude of the second count is much the same as that of Aurora in the famous picture by Raphael: imagine yourself to be Aurora scattering flowers over the earth. Or feel, as some do, that you are a sea-gull skimming low over the water.

Backward

Expression

Believe that you are very light, so light that you are being blown backward by a gentle breeze, and that your arms are two long pennants, which wave in the breeze.

Forward

Common Mistakes

Omitting the rond de jambe—Beginning with a step instead of a leap—Neglecting to go through First Position in sliding forward to Fourth—Turning in the toes or bending the knee of the leg which slides forward—Bending both knees too much—Dancing with the feet and arms only instead of including the whole body—Failing to twist the body from side to side and to bend it back—Keeping the head down and chest in—Omitting Second Position with the arms on the first count—Allowing the lower arm to go way down in front instead of staying at the chest level—Using the arms mechanically, without expression—Stopping the forward movement at the third count, making jerks in the chain of pas de Basque—Keeping the weight back instead of pushing forward.

Backward

Common Mistakes

Bending to the wrong side, or forward instead of back—Holding the head down—Leaving out the twist of the body—Neglecting to turn out the knees and feet—Failing to pass through First Position when sliding back—Moving the arms stiffly or mechanically, or from the elbows —Moving them for 2 counts, but holding them still for the third—Moving both arms at exactly the same time, instead of one a little before the other.

TOURS DE BASQUE

or

PIROUETTES DE BASQUE

Pron. toor, pee-roo-et de bahsk. *Par terre* family.

A turn on both feet.

The step is called a *tour* de Basque because it is like a pas de basque, but turning. It is from a closed to an open to a closed position. It may be executed to the side or diagonally forward or back.

THE MUSIC best adapted for practice by beginners is in $\frac{2}{4}$ or $\frac{4}{4}$ time, because this leaves one beat of the music for a rest after each turn, enabling the pupil to finish with feet together. But a quick succession of tours de Basque is better done to waltz or $\frac{6}{8}$ time.

The Aim

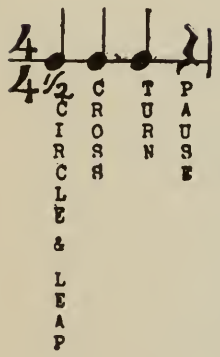
To bring quickness, freedom and smoothness in turning

To give flexibility, technique and stability to the feet

To impart lightness

To teach balance.

The Exercise



Preparation: Stand with the R foot in Third or Fifth Position in front and raise the arms through First to Second Position. ¶ Make a *demi-rond de jambe* (half-circle) with the R foot and step with the R foot to R side (ct 1), cross L foot over R foot and near to the R foot, raising the arms to Fifth Position (ct 2), rise on the toes and turn completely around to face forward again, finishing with R foot in Third or Fifth Position in front, lowering the arms to Second Position (ct 3), and rest in this position (ct 4). This completes one tour de Basque. ¶ Repeat to the R side again.

Stop the music for an instant and make one petit battement changé with the L foot to bring the L foot in front, then continue the music and repeat the two tours de Basque to the L side, starting step L foot to L side. The foot which is in front is the regular one for beginning a tour de Basque, as here.

Repeat twice more to R and the same to L. The advanced pupil may make four turns or even more to each side, but it is not wise for the beginner to do so much.

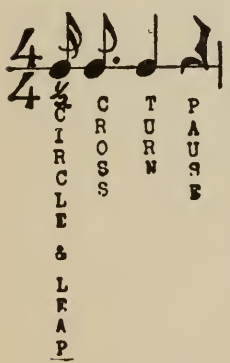
Details

A tour de Basque, like a pas de Basque, begins with a rond de jambe and a jeté. The jeté may be so low as to look like a step, but it remains a leap. For this jeté, or leap, the R toe is pointed directly to the side; when this step is taken one-quarter of the turn has already been made by the R foot. When the L foot crosses over the R one half of the turn should have been gone through, so that the back is to the audience. Rise on the toes of both feet to make the remaining half of the turn, and finish facing the audience. If the foregoing rules for the progress of the turn are observed it is very easy to finish with the feet in the proper position and the shoulders facing directly forward. ¶ While turning keep the feet close together and rise up on the toes as high as possible, keeping the knees straight. Spread the toes before stepping and then try to grasp the floor with the toes—"Bite the floor with the toes."

Before the arms move from Second to Fifth Position the palms turn down; on their way the arms approach First Position. The finish is with palms turned in in Fifth Position, which is held a long enough time so that the attitude is noted by the onlooker.

The head, at the beginning of the pirouette to the R, turns to look at the audience over the L shoulder as long as possible; then, before the pirouette is finished it turns quickly to the R side to look at the audience again as soon as possible. ¶ The trunk bends to L side and back when turning to R side and at the end of the turn is erect and straight.*

* Note: In the ideal tour de Basque the rond de jambe is quite high, the knee slightly bent, the leap a pronounced one, and the second step comes almost simultaneously with the leap, and is followed by a perceptible pause.



The second half of a tour de Basque should be very quick. ¶ As the turn is being made there should be a strong upward movement of the entire body—the arms are up, the chest raised, the knees straight and the dancer is as high as possible on the toes. An appearance of lightness and freedom is thus given. ¶ In a succession of quick tours de Basque to the R the turn is on both feet, but at the finish the R foot is lifted ready for the rond de jambe and jeté of the next turn. This lifting of the R foot is really a coupé. ¶ When a tour de Basque is made to the R side it ends with the weight on the L foot, so the next turn must begin with the R foot.

Expression The turn is so quick that it suggests a lightning flash or a spinning top. The looking toward the

audience as long as possible brings to mind that it is rude to turn the back—hence the fact that this position was made as brief as possible.

Common Mistakes

Having the feet too far apart while turning—Not turning out the toes—Taking three little steps instead of turning on both toes—Failing to rise up on the turn—Bending the knees—Omitting the first step—Turning only three-quarters of the way around—Finishing with the feet in an open position—Flinging the arms overhead in an aimless manner—Taking an angular Fifth Position with the arms—Keeping the head and trunk stiff and always perpendicular.

CHANGEMENTS DE PIEDS

Pron. Shahnzh-mahn de pyay. *Ballon* family.

Jump from both feet, and land with the position of the feet interchanged.

The exercise is done in Third or Fifth Position, from a closed to another closed position and is executed in place, i. e., without progressing.

The music is any piece of $\frac{2}{4}$ or $\frac{4}{4}$ time which has a sharp accent.

The Aim

To develope lightness

To increase the spring of the foot

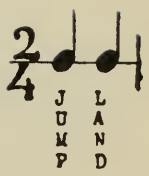
To strengthen the legs and feet

To prepare the legs for *entrechats,* which are two or more changes in position of the feet while in the air.

In Slow Time

Exercise

In this tempo each changement requires 2 counts. Preparation: Stand with the R foot in Third or Fifth Position in front. Hold the skirt with

both hands, or hold the arms in Second Position, or allow them to hang naturally at the sides. ¶ Bend the knees slightly and jump straight up from both feet, change their position while in the air, to R foot back and L forward (ct 1), and land on both feet in Third or Fifth Position with L foot in front (ct 2). Repeat finishing with R foot in front (cts 1, 2). Do 16 times in all, finishing with R and L foot in front alternately.

In Quick Time

Exercise

In this tempo each changement requires 1 count. Preparation: Stand with the R foot in Third or Fifth Position in front and the arms as described in the Preparation for the previous exercise. ¶ Bend the knees a little (ct and), jump straight up from both feet and land with the feet in Third or Fifth Position with L foot in front (ct 1), without stopping jump again from both feet and land with the R in front (ct 2). Thus two changements have been completed in 2 counts. Do 16 or 32 times in all.

Slow or Quick Time

Details

The spring comes from the feet and knees both, the latter bending somewhat to start the hop and

again on landing to break the jar. The hop should be high. While in the air point the toes down, straighten the knees and keep the feet as close together as possible while they are changing places. ¶ In changements in slow time land on the toes first, allow the knees to bend slightly, then lower the heels and straighten the knees, finishing with the feet flat on the floor and the knees straight. This exercise in slow time is very valuable in that it teaches coming to a straight and strong position after executing an aërial arabesque. ¶ In changements in quick time land on the toes, allow the knees to bend a little, and then bound up again without stopping at all or lowering the heels, which do not touch the floor until the last changement is finished.

The trunk is held absolutely perpendicular, not inclined in any direction. The head is held high and the chest much raised. The arms remain throughout the exercise in the position which they take for the preparation. ¶ It is important that the whole body, including the legs, should be as much relaxed as possible. In this state one can hop twice as high with the same effort and without fatigue, and also have no trouble in keeping the feet close together.

Plier et Changements

Exercise

The Preparation is the same as for the previous exercises in Changements. ¶ Do 7 changements in quick time, finishing on count 7 with both knees bent in the position of plier, but not bent any farther than is easy and comfortable. On count 8 spring high up from the bend and be just in time to land on both feet for count 1, from which one should begin to repeat the exercise. These 8 counts are repeated 4 times in all. At the end of the last time rise without hopping, lower the heels and straighten the knees.

Expression

Imagine yourself a rubber ball bouncing up and down, bouncing without any effort, because it can't help it, and so light that it makes little noise.

Common Mistakes

Landing on the flat foot—Landing with the feet in an open position—Bending the knees while in the air—Neglecting to stretch the toes down—Stiffening the legs and feet—Inclining the trunk from the perpendicular—In slow changements keeping the knees bent after landing—In plier et changement bending with the knees forward instead of to the side, and bending the trunk forward.

PAS DE BOURRÉE (SIMPLES)

Pron. pah *de* boorray sànpl'. Named from the old French dance la Bourrée: sometimes called *pas bourrés*, "stuffing steps," because they may be crowded into the music in great numbers. *Par terre* family.

A group of three or more steps danced in a staccato, i. e., separated manner.

Pas de Bourrée may also be in a chain of any length, progressing in one direction—sideways, forward or back.

THE MUSIC for practicing pas de bourrée may be $\frac{6}{8}$ tarantella time or $\frac{2}{4}$ time.

The Aim

To develop quickness and agility in the feet, and thus

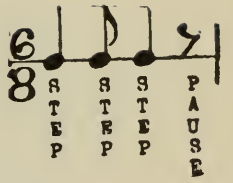
To prepare the feet to do technical steps easily; in particular

To teach the taking of short and quick steps.

SIMPLE PAS DE BOURRÉE FORWARD

Exercise

Preparation: Stand with the R foot in Third Position behind and raise the arms through First to Second Position, or else hold the skirt with



both hands. ¶ Lift the R foot to side in Second Position a few inches from the floor and at the same time keep the L knee straight (ct and, just before the music begins), step on the R foot across in front of the L in Fifth Position (ct 1), step the L foot a very little to the L (ct and), step the R foot across in front of the L foot in Fifth Position again and at the same time lift the L foot to Second Position a few inches from the floor without bending either knee (ct 2), then hold this position (ct and). Hold the arms in Second Position for counts *one and,* then bend the L arm to First Position, leaving the R arm in Second (ct 2), making a Lateral Position to R side. Simultaneously with the movement of the L arm bend the trunk to the L side and turn the head so as to look at the L toe over the L shoulder. ¶ This completes one pas de bourrée and one measure of music.

Repeat starting cross the L foot over the R and moving a little to the R side (cts 1, and, 2). On count 1 open the L arm to Second Position, on count 2 move the R arm to First Position and bend to the R side to look at the R foot. ¶ Continue starting with the R and L foot alternately for eight times with each. ¶ The direction of progression is forward in a short zigzag.

Simple Pas de Bourrée Backward

Exercise

This exercise is like the preceding one except that the first and third steps are behind instead of in front.

Preparation: The dancer is in the final position of Pas de Bourrée Forward, i. e., the R foot is lifted sideways and the arms are in the Lateral Position to the L side. ¶ Step the R foot behind the L in Fifth Position (ct 1), step the L to L side a very short distance (ct and), step the R behind the L in Fifth Position again, at the same time lifting the L foot to side without a bend of either knee (ct 2), and hold this position (ct and). ¶ On count 1 open the R arm to Second Position and on count 2 bend the L arm to First Position and the trunk to the L. ¶ Repeat the pas de bourrée starting cross L foot behind R in Fifth Position. ¶ Continue alternating R and L for eight times with each foot, progressing backwards in a short zigzag.

Simple Pas de Bourrée Forward or Back

Details

In the preparatory movement lift the leg from the hip with straight knee, and turn the toes out and stretch them down. Throughout this

exercise both knees are practically straight, but not stiff; and straightness should not be rigorously enforced, so that stiffness is induced. The steps should be very small, and taken on the balls of the feet to give freedom and lightness; on each third step, however, the heel is lowered after the ball of the foot has been stepped on. It is important to remember that the steps are not slides, i. e., the foot is lifted from the floor each time. ¶ The three little steps come in quick succession, followed by a short pause. The movements are quick and sharply defined. There is an accent on the first step, and the third is strongly emphasized in the bend of the supporting knee and the extension of the free foot. The middle step is passed over without notice. In counting aloud it is customary here and generally to omit "and", saying merely one, two.

Each hand, before starting to move from Second to First Position, turns palm down and then turns gradually until the palm is inward when First Position is reached. Here the wrist turns somewhat upward and the hand reaches forward a little, then returns to Second Position with the back of the hand leading. If the hands hold the skirt the arms move through First and Second Positions as described, but the details of turning

the hands must of course be omitted. ¶ It will be noted that one hand always moves before the other: if they do this exactly as has been explained by the counts the effect will be mechanical. Arm movements are so elusive to describe that the student must always temper their formulas by his own artistic sense.

The trunk bends directly to the side and the head is turned directly sideways to look over the shoulder at the lifted foot. If the trunk be bent somewhat forward instead of straight to the side the chest is cramped, the lines of the attitude spoiled and an appearance given of weakness and lack of self-confidence. Between each sideward bend the trunk comes to an erect position with the head looking forward.

Expression Hold the thoughts of vivacity, archness, coquetry. When looking at the foot tbe dancer might be saying "See my pretty toe!" As the hand turns in First Position starting to go to Second, the dancer in a way speaks to the audience, saying, "It is for *you* that I am dancing."

Common Mistakes Sliding instead of stepping—Running the steps all together without accent—Keeping the knees

bent all the time—Bending the supporting knee on third step — Taking too long steps — Dancing flat-footedly—Omitting to turn out the toes —Bending the trunk and head forward instead of sideward—Allowing the chest to sink—Holding the arm which is in First Position too near the body—Stiffening the body—Using the arms mechanically and without expression.

DANCING

Our art is the expression of joy of life by motion with music. It is one of the most primitive and natural of all the evidences of happiness. The little child who jumps up and down and claps his hands is doing his best to dance, and perhaps even the lamb frolicking in the field is doing the same. ¶ To some people dancing is a series of pictures strung together on a strand of music, to some a story, to some the expression of one's own personality—and some speak of dancing when they mean only technical steps. ¶ We might define it here as the union of movement, rhythm, art and life. The last element, *life,* is apt to be slighted, though it should be one of the largest. Through expression in feature and gesture the dancer speaks of generous sentiments, or of an appeal to a loved one, sometimes very tender, or tells of strength, of inspiration and vivacity, of sincerity or childish naïveté, or again of majesty, pride, even arrogance.

Dancing has as its very basis *technique,* for this is indispensable for real grace, and nothing else can make the body a perfect instrument wherewith to portray emotions and interpret music. The Greek dancer floating about in soft rai-

ment, playing apparently with the unsophistication of a child and presenting one enchanting picture after another, appears to be a natural, untrained nymph, but is in reality the product of long study and practice in technique (and of course of spirit). If the dancer really were untrained her attitudes and arabesques would not be so perfect and beautiful, nor would they stand out clearly enough for the onlookers to see what the dancer intended them to see. In fact, her dancing would be merely aimless gamboling. Again, the wonderful lightness which we see in the dancing of certain men is not there simply because the dancer is trying to be light: it is there because he has practiced technical exercises which develop strength, and of which lightness is the result. For the acquisition of all technique, exercises must be the chief reliance. Each one is aimed at a definite factor of perfection and ease in dancing, and by long and patient practice will not only bring this but more, so that the dancer has ordinarily a surplus of ability with which to insure perfection.

The standards aimed at have been well settled upon by the experience of the last four centuries, assisted, too, by that of Greece and Rome. Through all this time the inspired leaders of the

dance have been studying to improve its ideals, as well as to learn the best means whereby to reach each ideal, and there is almost no disagreement in their conclusions.

The qualities of dancing which their experience has pointed out as the goal we may list as the following, which we have mentioned under "The Aim" of the previous chapters, and concerning which a few notes will be given here. They are Poise, Strength, Control, Adagio movement, Freedom, Dexterity, Elevation, Lightness, Spring, Plasticity, Relaxation, Accuracy, Correct use of the Arms, Harmony of posture and movement, Grace, Expression and Sympathy with the Music.

Poise

Poise, i. e., balance, or easy equilibrium, begins in a good standing position, perpendicular. It means as well to have control of the weight at each moment, so that one can change it very quickly from one foot to the other, enabling one to move lightly and easily. ¶ Poise of mind, i. e., self-confidence and calmness, is the greatest help towards poise of the body.

Strength

This is one of the most important assets of the dancer, and one of the first qualities developed

by a good method of teaching. Without it such characteristics as lightness, elevation, control, endurance and ease are not possible. A good dancer usually has a strong physique by nature, and then adds to his strength by exercises to this end, especially in the muscles where power is most needed. But delicate people often build up a surprising amount of strength for themselves and become very good dancers, when taught in the right way. ¶ In the endeavor to gain strength it is a great mistake to overdo the exercises, as too much or too violent practice weakens instead of strengthens. It is light exercises repeated many times which bring the greatest and most permanent strength. Sometimes through doing very violent exercises strength is gained quickly, but then a breakdown is apt to ensue, leaving the dancer weaker than before.

Control

By control we mean the power of the mind to rule the entire body, to mould it into whatever pose is desired, to keep one part quiet while moving another, to move one limb in one manner and another in a quite different manner at the same time, even causing violent and difficult feats of strength to be done with one part of the body while keeping other parts light and re-

laxed. ¶ The dancer must be able to *feel* every extremity of his body, for he can control only what he can feel. Without these telegraphic reports from the extremities he cannot know how his body is placed.

Adagio Movement

Very valuable is the ability to move very slowly and legato—smoothly, continuously—transferring the weight from one foot to the other without shock or hurry, drawing out any movement of the arms or body for as long a time as the music demand, filling in all the counts. One should build attitudes slowly, instead of taking them suddenly, as if run by clockwork. Although acquired from practicing very slow exercises, adagio movement is of as great benefit to quick dancing as to slow, for this slow power and repose are needed to make effective even the most excited and fiery dance. ¶ Let us add that the endeavor to attain adagio movement has excellent further effects, so that it is one of the most important parts of technique. The slow execution of exercises develops both grace and accuracy, since we say then, "Take your time, but do it right." And from the same slow movement come strength and control.

Freedom

The motions of every part of the body should be large and free, those of the legs coming from the hips and those of the arms from the shoulders. With exceptions, of course, a small movement is always a part of a large one. ¶ One should *let go* instead of holding back. The ability to do this comes partly from stretching the tendons of certain joints, so that movement here is easy.

Elevation

This term commonly refers to the height to which a dancer can hop or leap. It is the specialty of the male dancer, and he is judged a good performer if he have it, while women as well must acquire this quality. ¶ Elevation has also another meaning—a raised position of the whole body. The head is up, the chest elevated, the knees straight and the steps are taken on the toes more often than on the flat foot. It is the opposite of collapsing. The dancer tries to make himself tall—to get above the earth. ¶ Only in special cases should elevation be disused, viz., where pantomime requires that the body or head be bent over.

Lightness

The quality of not seeming to put any weight on the ground, but to dance in the air, is called lightness. Of course the feet should be planted

very firmly with each step, but this in such a way as to conceal the effort and give the illusion of hardly touching the ground. There is a kind of false lightness, an uncertainty of step, due especially to weakness of the feet, which must be avoided. The right quality of lightness comes from having every joint strong and flexible, but particularly the ankle, and from taking care to make every movement, and especially a hop or leap, with a gradual increase of speed, not jerkily. Correspondingly every movement, and especially a retombé, should be made with a gradual stopping, avoiding jars and breaks in the rhythm.

Plasticity

A body which is well-trained in technique seems to be entirely of soft muscle, the bones and joints having disappeared. Even a thin figure can with proper training seem soft and pliable. Arms can look elbowless, apparently bent in smooth curves as if there were no joints, or rather a hundred. And the body may seem plastic material, mouldable into any shape.

Relaxation

In large degree Plasticity is derived from Relaxation, as is also Freedom. A looseness of all but the actually needed muscles gives ease, grace and freedom, making the movements and poses more beautiful, and saving the energy.

Relaxation comes only when the mind is at peace and the dancer is not doing feats too difficult for his stage of technical development. But, on the other hand, a step which cannot be done with stiffness may sometimes be done easily with relaxation.

Accuracy

This is the quality which clarifies a dance, separating the steps from each other so that they can be seen and making them look different, bringing out their independence as well as the individuality of the dance. It gives to the steps polish, artistic finish, neatness and firmness. ¶ Accuracy is gained by practicing exercises slowly, as previously noted. And a great deal of it can be acquired by following the simple rule of always bringing the feet together in a closed position when they should be. Accuracy of attitude is obtained by having a very clear mental picture of how each attitude should look, for if the idea be definite enough the body will carry it out with perfect exactness.

Correct Use of the Arms

This faculty is to be developed by special practice with the arms alone. Excellence here is harder to reach than in any other branch of technique, so that a dancer may readily be judged simply by his use of the arms—as the French

say, if he does well here he knows everything. ¶ The study of arm movements may be considered as divided in three parts—use of correct positions, motions in the right paths, and grace and freedom in the manner of movement. ¶ Bear in mind always that the proper manner of holding the arms depends upon the proportions of the dancer's body.

Harmony

Unity, or accord of the whole body with itself, a quite necessary quality, may be considered in the two branches of harmony of posture and harmony of movement. The former requires that the body as a whole, as well as part by part, be in beautiful lines, in accordance with the esthetic laws. ¶ Harmony of movement is the *working together* of all parts, as clearly controlled by one central mind, all working in perfect time and logical relation, whether simultaneously or successively.

Grace

This quality is the product of relaxation, plasticity, harmony, freedom and strength. An elusive quality to describe, it is more efficacious than any other to charm the beholder. To a certain degree it is born in people, but it can always be created or much augmented, by a teacher who possesses grace himself and knows

how to teach it. But of course some pupils (or patients) require very long treatment.

Expression

In a dance Expression is significance, life and appeal: without it the dance is cold and uninteresting. Expression is the thought of the dance, as reflected each moment in the mind of the dancer, and transmitted by him to the audience. Many dancers omit the second requirement, that of feeling in themselves the ideas. This abolishes expression. They may put on the manner of other dancers, and use all the means of expression—the face, the hands, the feet (for every member may be expressive)—but unless they put their life and soul into each movement they fail as flatly as if they did not understand how to express things, or as if the dance had no significance. . . . As you dance you must feel that every step has a meaning, although it may not be definite enough to put into words or make clearly understood by the audience.

Sympathy with the Music

Dancing is visible music. This is the inspiration of the dance and gives it its spirit, while the choice of the music largely determines its success. The music is also its framework, for it was found first and the dance composed to fit. And

unless the composer of the dance was an artist who adjusted each step to each note, there is no harmony between music and dance. ¶ The music explains the dance to the onlooker, by marking off the steps into phrases and sentences, and conversely, the dancer must take care that his own performance illumines the music, every note being reproduced in himself. The steps should retell the melody, the arms and body movements be a second flowing accompaniment, and the facial expression and manner of dancing reflect the spirit of the music. ¶ The performer to whom the music suggests the steps has more inspiration than the one who sees these on the floor or hears their names. ¶ The music is the main carrier of the rhythm, the eye having no sense of this, so that dancing without music is quite uninteresting to the spectator, and to the dancer almost impossible, for it is the music which gives him the inspiration and wish to dance.

NOTES ON THE PEDAGOGY OF DANCING

The Good Example

First be a good dancer yourself. Your pupils will unconsciously imitate you, whether for good or evil, and every fault or peculiarity will be copied and magnified, until they are burlesques of yourself. No amount of talking will correct these faults in your pupils so long as you have them yourself. You should be able to say, "Do as I do," although there is no need of telling them this. "Do as I say" never will be heeded. It is not necessary to be a brilliant solo dancer to be a good teacher, but there must be in your technique certain fundamental virtues, and especially those which are important in the slow motions and stationary positions, where the pupil is most able to learn by observation. Such are correct lines in the attitudes (arms included), accuracy in all movements, relaxation and freedom. These are qualities which cannot be imparted to a pupil unless you have them yourself, and will certainly be planted in them if you do, so that if fostered by an artistic nature they will perhaps grow to surpass your own.

Plan

The next consideration is planning the program of a course. Make up your mind how far the

class or pupil can progress in the given time, and then bring them just to that point. Do not fail to teach them anything by trying to teach them everything.

Material

The order in which the elements are to be taught must be carefully planned and zealously remembered. Take as much interest in leading a pupil from A to B as from H to I, remembering that he cannot really comprehend I until he has covered the whole stretch between A and H, and that you are wasting time in telling him of such matters. Neither should you go into much detail that can be understood (except to teach it by example), for this must hamper the pupil's grasp of the main ideas. And here, too, one must have an eye for proportion, for a large development of one power always has damaging effects upon other powers. To cite examples, thinking too much about turning the toes out may cause bent knees, while over-insistence upon accuracy may bring that stiffness which is the enemy of grace. (It is often necessary to sacrifice much for freedom.)

The program of each day's lesson should be carefully thought out beforehand, for even though

the chances of the day require your plans to be entirely abandoned, you will teach with more repose and power for having once conquered the lesson.

Exercises

Always begin a lesson with gentle exercises. With a class, the Five Positions should open the session, for the accuracy and good habits of posture which they set up will last through the hour. Then élever or some equivalent should be done, to add springiness and suppleness, and next some form of petits battements, to bring strength and control of the feet and to insure stepping surely and firmly. These par terre exercises are necessary with each lesson to limber up the student, and to enable him to do the more difficult steps easily, safely and without fatigue. Now, to teach more of balance and lightness, the teacher should introduce a few of the ballon exercises.

Take care that all the exercises be begun from the correct preparatory position, which is described throughout this volume under "Preparation." A good start makes probable that the whole exercise will be done well.

Steps

Coming now to the dances, one should teach first the steps, then the arm movements, linking and harmonizing these with the steps, and lastly infusing into the dance its spirit and the pupil's own self-expression. In teaching the steps, analyze them clearly and slowly, teaching each element of each step separately and then combining the elements into steps and the steps into figures, before the pupil has time to form the habit of doing them separately. They may be made to remain separate for a while in his mind, and yet be done in the proper succession, so that the muscle memories created are the right ones. Similarly, the music should be quickened as soon as the pupils are able to follow it faster, so as to avoid the habit of doing the steps slowly.

Arms

Nor should the pupils be allowed to keep the hands at the belt while learning the steps—if the arms be free they may use them correctly by imitation or their own ingenuity.

The teaching of the arm movements should be begun very soon after the pupils have got an idea of the steps: this is heroic treatment, but it forms the habit of using the feet and arms together, which saves time in the end and is of more physical and artistic benefit.

Spirit

The pupils have all the time been absorbing the spirit of the dance by observation and unconscious imitation of the teacher (hence the teacher must remember to present a correct rendering of it from the first). But now when the technical difficulties of the steps and arm movements have been overcome it is time to speak directly of the spirit and meaning of the dance or exercise—for meaning it has, if it is worth anything. The dramatic instinct, we believe, should be carefully cultivated, at the same time with the pupil's technique. Pantomimic expression is natural to all (and especially to children) but it may remain undeveloped or be killed by establishing the grievously false idea that dancing is only meaningless steps.

Don't Talk Too Much

A rule for all of your teaching is *Don't talk too much.* Keep your pupils' minds relaxed and open by giving them but a few matters to think of simultaneously. If they have but one thing on their minds at a time they will do that thing —if more they are apt to hesitate or flounder. Moreover, mental effort, in beginners especially, induces stiffness and self-consciousness, while the mind not clogged is evidenced in ease and relaxation. The pupil can learn a great deal

without burdening his mind, unconsciously, by imitation of the teacher.

The Principle

As an explanatory principle of dance pedagogy, reflect that learning a dance is chiefly a matter of establishing *muscle memories,* and that these "kinesthetic" or motor memories are the strongest of all in most people, and especially in children. The biological reason for this is that our ancestors could *move* æons before they could see, and still longer before they could talk. So in our teaching we should use such intellectual means as diagrams only if everything else fails, and, especially with children or people who do not easily understand our spoken explanations, we should rely more on *showing* our pupils, through their eyes, and most of all on simply building up their motor memories, unreasoningly, through the continued repetition of a short portion of the dance.

Little Things

Finally, beware of too many details. They obstruct learning the important elements of the step and the expression. Leave them as much as possible to imitation. And do not discourage your pupil by continually pointing out to him his faults. Rather give him exercises to cure them, for there is a cure for every fault.

Costume

The matter of the teacher's costume deserves perhaps a word. It should be dignified and conservative—too fancy attire does not look as if you intended doing serious work, and as if you were thinking more of yourself than of the class. . . . A good length for a skirt is ten inches above the floor.

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Suktinis, polka, 1.
Klumpakojis. Quick polka, 1.
Kriputis. Clapping hands 1-2. These 3 dances together, $1.50.

RUSSIA

Snow Storm. Popular, p. 1.
Pletyonka. "Braiding." 1.
Lujock. Russian polka, 1
Khorovód. (The Crane) 1, 55c.
Troika. 2f to 1 m. pop. 1.
Utushka. Unusual & good, 1.
Kolomaika. Effective, 2-3.
Kukushka. The Cuckoo, 3.

AMERICA

Snake Dance. Indian, 0-1; 55c.
Scalp Dance. Indian p, 1; 55c.
Indian Maids. w quaint p. 1-2.
The Wheel. Athletic, m, 2; 30c.

CONTRA DANCES. 30c. Each.

Beaux of Oak Hill. 2.
Hewett's Fancy. Esp. good. 1.
Money Musk. 2.
Portland Fancy. 1.
Soldier's Joy. 1.
Off She Goes. 2.
Three-hand Ring. 2.
The Tempest (La Tempête) 1.
Windsor Terrace. 2.

BALLROOM DANCES. $1 Each.

Child Classes Esp.

Music & descrip., $1 per D.
The Little Princess. 1.
The Countess. For courtesy. 1-2.
Gavotte Waltz. For adv'd class, 2.
Sylvia Waltz. Adults too. 2.
Minuet-Waltz. 2-3.

General Use

Music & descrip., $1 per D.

La Russe. Russian-American, 1-2; phono. rec. & orch. available.

Furlana d. Italian, quick, 3.

Ta-Tao. Chinese, for exhibition, 2.

Latest Forms

Our complete and clear descriptions cover the latest N. Y. dances, naming the music.

ORCHESTRATIONS of all our dances may be rented or bought.

NEW DANCES, 1920.

GREEK

Atalanta. s 3.
Springtime. s 3.
Evening Song. sg 2-3.
Pagan Dance. s 3.
Chopin Mazurka. sg 3.
May. s 3.
Friendship. d 2-3.
Farewell. g 2.
Sylvan Scene. g 2-3.
Sunlight Sketch. sg 2.
Dionysia. g 3.
Saturnalia (Bacchanale). g 3.

NATIONAL and DEMI-CHARACTER

Ozeidja. Egyptian, s 3.
Malagueña. Spanish Dance, s 3.
La Bourrée. Old French, sg 2.
Dunaia. Russian, sg 2.
The Gondolier. Italian, sg, 3.
Giselle. Austrian, sg 3.
Pavane. Old French, dg 2-3.
Pansky. Polish, dg 2-3.
Fête Hongroise. g of 12 couples 3.

SIMPLIFIED CLASSIC or ESTHETIC

Valse Aristocratique. sg 3.
Fleur-de-Lis. sg 3.
The Changeling. sg 1-2.
Four-Leaf Clover. sg 2.
Bluebells. March, g 2.
The Wishing Ring. g of 6, 2.

A GARLAND OF CHILD FANCIES

Apple Blossoms. sg 1.
Wood Sprites. sg 1.
Chiffonette. w scarfs, g 1.
The Dovecote. sg 1.
The Cavalry Man. sg 1.
Little Miss Dainty. sg 1.
Bouncing Betty. sg 1.
Lady Tulip. Dutch, sg 1.

CHARACTER

The Masque. s 3.
Chrysanthemum. Japanese, s 3.
Spring Day Dance. sg 2.
Christmas Dance. s 2-3.
Repartee. Waltz, d 2-3.

FOLK

Orlitza. Russian, 2.
Dobtchi. Arabian, 2.

BALLET

Les Sylphides. 15 minutes. For 11 dancers, 4 or more of them toe dancers.

BRIGHAM YOUNG UNIVERSITY
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